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From the editor's desk

Using February's anniversaries

to emphasize democracy

FEBRUARY, though scantily supplied with regular run-of-the-mill days, is lavishly sprinkled with holidays. Valentine's Day, Lincoln's birthday, and the birthday of Washington provide occasions for parties, special exercises, and a variety of decorations ranging from hearts to hatchets.

During the period when hearts are the prevailing motif, we will find that our classes are interested in the origin of Valentine's Day. There is a variety of opinion about the source of the celebration. Probably the most well known is the story of good St. Valentine. But did you know that he is uncanonized? Though several St. Valentines are listed in the canon, none of them are identified with the patron of our February holiday.

There are other traditions, too, which may account for our Valentine's day celebration. It may be a survival of an old Roman February feast called the Lupercalia. On that occasion the young Romans put into a box the names of young maidens. Then each young man drew a name from the box. The maiden whose name was drawn would be his partner for the coming Lupercalia festival or (some authorities say) for the coming year. Any connection with our Valentine boxes, do you think?

When gay little hatchets and long-suffering cherry trees are being constructed, thoughts turn to young George who could not tell a lie. True, the cherry tree legend is in disrepute. But children have enjoyed the cherry tree story for so many years that we believe it should have a place beside Santa Claus and Paul Bunyan.

It is interesting to note that the observance of Washington's birthday was not delayed until after his death.

Before the independence of the Colonies, the birthdays of the various crowned heads of Great Britain had been celebrated with enthusiasm. After the Revolution, the birthdays of royalty were cast aside and instead the birthday of Washington became an occasion for thanksgiving.

Especially fortunate is the fact that the birthdays of Washington and Lincoln occur in the same month, for the proximity in time encourages comparison between the two men. In the one case we have a man who was born to wealth and position. The other had a background of poverty and hardship. Yet both of them, because of their own character and ability, were able to achieve the highest honor which their countrymen could bestow. A good example, isn't it, of the equality of opportunity available in a democracy?

Perhaps we might ask ourselves, however, if we do provide complete equality of opportunity. If either Washington or Lincoln had been of a different race, sex, or religion, could he have reached the presidency?

Although since the time of Washington and Lincoln, long strides have been taken, we still have far to go in our progress toward equality. Isn't it possible that even now there are some young Lincolns who will never have an opportunity to prove themselves?

It is up to the teachers to preach and teach and practice the doctrine of equality in their classrooms. It is up to the teachers to encourage the tolerance and non-discrimination which will give the best of our young people an opportunity for leadership.

Much of the progress in the past along these lines has been due to the efforts of teachers. Future progress, too, is in your hands.

talking shop

Cover Picture

Our cover picture this month is especially significant. It shows one of childhood's most satisfactory experiences, the successful creation of something useful. This little girl while making this valentine had to have the right thoughts and emotions. She was making it for somebody important to her. Furthermore she experienced many worthwhile art attitudes. For it is obvious by her satisfied look that she made it her way and not teacher's way.

This issue of JUNIOR ARTS & ACTIVITIES is rich in suggestions for the making of valentines, Lincoln and Washington dioramas, decorations, etc. The wise teacher will see to it that the children do not merely copy suggestions but use them as a point of departure for their own productions. They will not merely trace and copy. They will draw and create.

This picture is a product of H. Armstrong Roberts.

Sir!

English teachers who have long tried to explain those mysterious parts of speech to uncomprehending students will sympathize with the college professor who asked a young coed, "What is a preposition?"

The coed tossed her head. "A preposition, sir, is something to which no nice girl will listen!"

The National Magazine for the Elementary Teacher of Today

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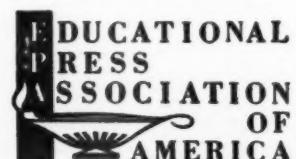
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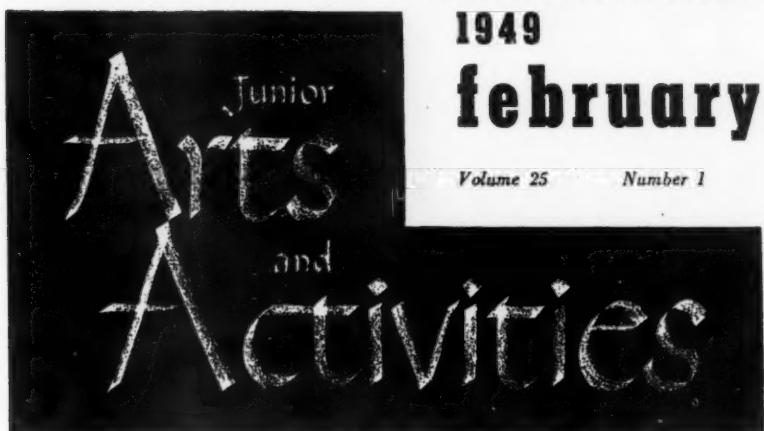
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The little surprise

A story written and illustrated

by children of Second Grade, Lyndover
School, Maplewood, Mo., under supervision of
Dora Lee Jourdan and Anna Dunser



Mr. Jones has a big farm many miles from the city. Mr. Jones is a tall man (Picture 1). His wife, Mrs. Jones, is not so tall. They have four children. The boys are Tom and John. John is the big boy. He is twelve years old. Tom is only nine years old. The girls are Helen and Sharon Anne. Sharon Anne is the little girl. She is five years old and Helen is seven (Picture 2).

The Jones home is a big white house and it has a white fence around it. The mail box is by the road.

One day Tom called his dog and they went down to get the mail. Tom opened the box, but it was empty. He went to the house.

"Mother, we didn't get any letters," he said.

Mother said, "If you want to get letters you must write letters."

"I will write a letter to our cousins in the city," said Tom. "May I ask them to visit us on the farm?"

"Yes," said Mother. "That would be nice."

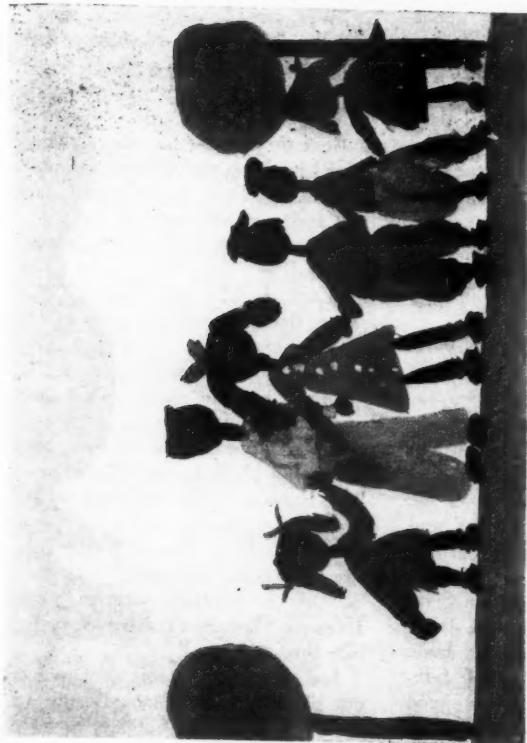
Tom wrote a letter to his cousins. Here is the letter:

Dear Cousins:

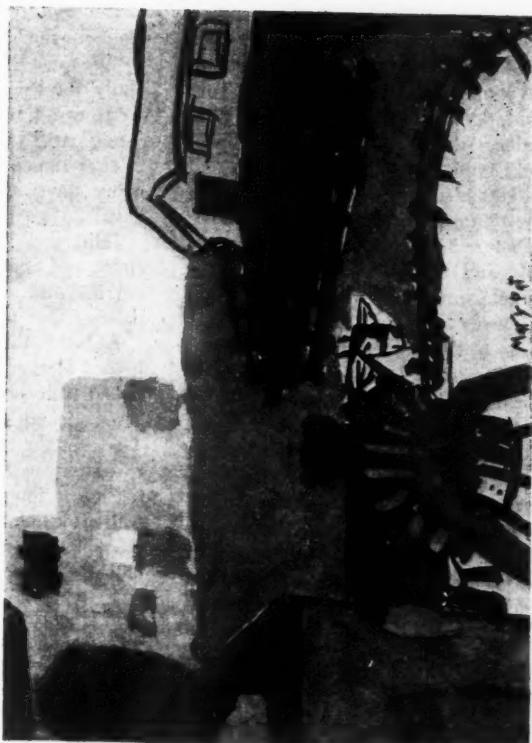
We want you to come to visit us. We have some nice surprises for you. Can you come as soon as your school is out? Be sure to write and tell us when you are coming.

Your cousin,
Tom

(Continued on page 6)



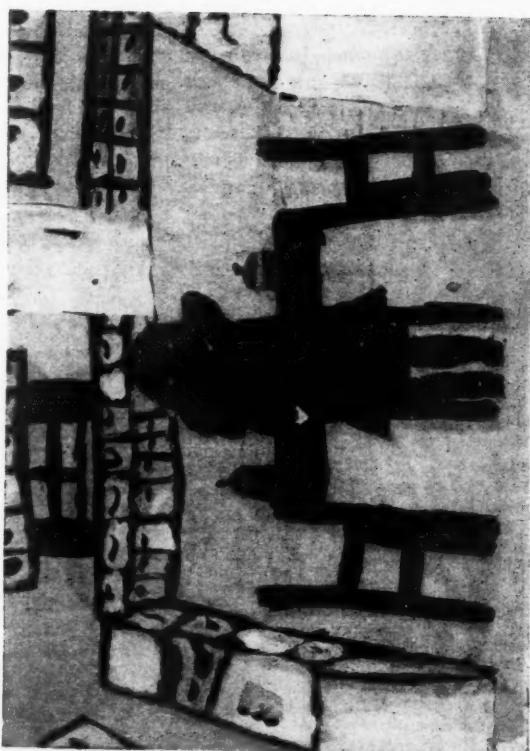
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Tom put the letter in the mail box and put up the little red flag. The mail carrier would see the flag and he would stop to get the letter. Tom said, "Now we must wait many days before we can get an answer. I will help father now."

Tom drives the cows home from the pasture, and John milks the cows (Picture 3). Tom climbs into the hay loft and throws down hay for the cows. Sometimes when the cows are far away he rides a horse and brings them to the cow barn (Picture 4).

The girls help their mother. Helen washes dishes and Sharon Anne dries them. She stands on a chair to reach the dishes because she is too little to reach very far. Helen dusts the furniture and Sharon Anne helps Helen. The children work every day.

One day John went to the mail box and found a letter there. He read the address. It was "Mr. Tom Jones." John went running to the house.

"Tom! Tom!" he called. "Here is a letter for you. Open it quickly. Read it quickly. Hurry, hurry, Tom!"

Tom came running. The dog barked loudly. Little Sharon Anne came running. She fell down but she did not cry. Tom opened his letter. This is what it said:

Dear Tom:

We shall be delighted to come to visit you. We just can't wait to see the surprises. Father will bring us Saturday afternoon, June 9th.

Your cousin, Jimmy.

The children were excited about their cousins' coming to visit them.

"We must hurry and get everything ready for them," said Helen.

"It won't be very long until they come," said John.

They ran to the calendar to see how many days it would be. Just nine days!

John and Tom mowed the yard. Helen and Sharon Anne picked strawberries and cherries. They helped their mother clean the house.

At last Saturday came and the girls helped Mother get dinner ready. They baked little cherry pies (Picture 5). They picked and washed the lettuce. They set the table. Then they began to watch for their cousins.

Soon a big blue car came over the hill. It came into the driveway and stopped. The cousins jumped out and called, "Here we are!"

First came Jimmy. He is ten years old and is almost as tall as John. Then came the twins, Judy and Jane. They are eight years old. Their father's name is Mr. Brown. He stopped to talk to Mr. Jones. They all went into the house. Dinner was ready.

After they had eaten the good food Mr. Brown said he had to go back to the city. He told Jimmy to write when they wanted to come home. They waved to their father and watched him go over the hill.

Now they were ready to see the surprises. First they went away down in the field behind the barn. There they heard an "Ouf, ouf, ouf." Out of a little house came a mother pig. Then out came some little white pigs.



"Wee, wee!" said the little pigs.

"Oh, look at their funny little tails," said Jimmy.

"What a nice surprise!" said the twins.

Next they saw some sheep. There were big sheep and little sheep.

"See the little sheep," said Jane and Judy. Helen laughed.

"We call the little sheep lambs," she said.

"Look, look!" said Jimmy. "That sheep doesn't look like the others. He has horns."

Helen laughed again.

"That isn't a sheep. That is a goat," she said.

Under a big tree by the fence they saw a big black horse. There was a little horse too. The children walked over to the fence.

"This is Black Beauty," said Tom, "and this is her little colt."

"This is another surprise," said Jimmy. "We don't have surprises like this at home."

Just then Tom took some sugar out of his pocket. Black Beauty ate the sugar from his hand. She liked the sugar. The children patted Black Beauty's neck and rubbed her face. She liked that too.

They wanted to reach through the fence and pat the colt, too, but the colt didn't want to stand still very long. He wanted to kick up his heels and run and play.

Not very far away were other horses.

"Oh, look at that horse with the funny long ears!" said Jimmy.

John laughed and said "That is not a horse. That is a mule. We have two mules. They work together and we call them a team of mules (Picture 6)."

The children went to see the baby chicks. There were many downy little yellow chickens and some mother hens in the chicken yard.

"Cluck, cluck," said the mother hen.

"Peep, peep," said the little chicks.

"May I pick one up?" asked Jane.

"Yes, you may," said Helen. "I know you will be very careful."

"It feels so soft—just like cotton," said Jane.

Just then Judy said, "Oh, look at the little goose and the little duck!"

Sharon Anne said, "We don't say *little goose* and *little duck*. We say *gosling* and *duckling*."

Honest Abe

A skit for
February 12

by

Nina Willis Walter

Characters:

Mrs. Smith
Betty, her daughter
Abe Lincoln

Scene:

The Smiths' home. Mrs. Smith is seated, sewing. Betty is playing with her doll. A knock is heard.

MRS. SMITH: Betty, go see who that is.

(Betty opens door.)

BETTY: It's Mr. Lincoln from the store, Ma.

(Lincoln enters.)

MRS. SMITH: Why, Abe Lincoln, what brings you so far on such a rainy night? Is somebody sick at your house?

ABE: No, Mrs. Smith. Nobody is sick. When you were at the store this morning, your bill came to 74c, and you gave me 80c. I forgot to give you the change. So I have come to give you the six cents I owe you. I couldn't leave until the store closed.

MRS. SMITH: Well, my goodness, it could have waited until another day.

ABE: I like to pay my debts, and then I have nothing to worry about. (He gives her the six cents.)

BETTY: Is that why they call you "Honest Abe"?

MRS. SMITH: Hush, Betty. Little girls should be seen and not heard. Mr. Lincoln will think you haven't any manners.

ABE: It's a nickname to be proud of. Well, I must be going. Goodnight, Mrs. Smith. Goodnight, Betty.

MRS. SMITH: Goodnight, Mr. Lincoln, and thank you.

BETTY: Goodnight, Mr. Lincoln.

"I like those names," said Judy. "It is fun to say gosling and duckling. Here gosling, here duckling. Come gosling, come duckling!"

"Look at their funny little feet," said Jane.

"Let's go see the pet lamb," said Helen. There in the barnyard was a baby lamb. It said, "Baa, baa!" "The little lamb says, 'I am hungry! I am hungry!'" said Sharon Anne.

Helen ran to the house to get milk for the lamb. The mother sheep had three babies and could not take care of all of them. Father said the children could have this one and take care of it until it grew up to be a sheep."

Helen came back with milk in a bottle.

"That is just like a baby's bottle," said Jimmy.

"Yes," said Helen. "It is a baby's bottle. Our little lamb drinks milk from a bottle just like a baby."

"That is the best surprise of all," said the twins.

The children played until it was time to do the evening chores. The boys hurried through the big barnyard gate down the path, and over the hill to get the cows.

"There they are," said John, "They are getting a drink from the pond."

"Well, I thought that was the swimming pool," said Jimmy.

"No, we don't go swimming in our pond," laughed Tom. The boys drove the cows home.

John helped his father milk the cows and Jimmy watched them. He thought it looked easy. He wanted to try. So he sat down on the little stool. He tried and tried but the milk wouldn't come. Father laughed and said, "That's all right. I'll tell you a secret. John couldn't milk a cow either the first time he tried. I think you will learn if you keep trying."

After the chores were all done the children were very hungry. They were glad when Mother called them to supper. After supper they sat on the back steps and watched the sun go down. That was fun. Then Mother called them and said it was time to go to bed. How well they slept after all the running they had done the first day of the visit!

They got up early the next morning and helped do the work. They fed the horses and cows, the pigs and the chickens.

Soon Mother called. "Come to breakfast. I want to feed my hungry girls and boys." Jimmy liked the fresh eggs. The twins liked the applesauce.

Mother said, "The weeds are coming up in the garden."

The children said, "We will pull the weeds. That will be fun." They thought everything was fun!

When they went to the garden Judy said, "Oh, look at that man in the field by the corner of the garden!"

Sharon Anne laughed and said, "That is not a man. That is a scarecrow. We made him out of boards and put father's old coat and hat on him. We put him there to scare away the crows and to keep the rabbits out of the garden."

While they were looking, a little bird flew down and sat on the scarecrow's hat.

"But look," said Judy. "The bird is not afraid of the scarecrow."

"No," said Helen. "They have built a nest in the pocket of the coat and they have some little baby birds there."

Every day the city children saw something new. They helped with the work but there was lots of time for play too. One day they saw a big blue car come over the hill.

"That looks like Father's car," said Judy.

"That is Father's car," said Jimmy.

And sure enough, the car came into the driveway. Jimmy and the twins ran to see their father, but they did not want to go home yet.

"We have a surprise for you at home," said Mr. Brown.

"What is it? Is it a little puppy?" asked Jane.

"Is it a little kitten?" asked Judy.

"Come and see," said their father. So they said goodby to their country cousins and got into the car. They drove over the hill and before very long they were at home.

"There is Mother standing in the door," the twins said.

"We want to see our surprise," all three children said at one time.

"Come in," said Mother.

And there in a pretty basket was a real baby, fast asleep.

"Oh, a baby! A little baby!" they cried.

"Whose baby is it?" asked Jimmy.

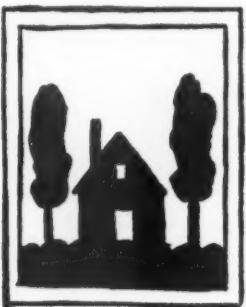
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Linoleum block cutting

A useful craft for
February occasions

Linoleum has a delightful surface, is responsive to the engraving tool and is easily obtained in any size. It is also durable and if properly cut and printed will stand many hundred printing impressions.

The art of cutting blocks can be acquired by anyone with a good amount of patience who is willing to do a little diligent practice. One important thing in making linoleum block posters is in the selection or the preparation of the subject. The drawing must be simple, free from all fine detail. No attempt should be made to go beyond these limits. Large, simple flat masses should be the rule.

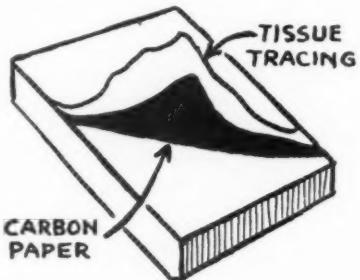


The actual process of making posters or other illustrations from linoleum is a simple one and like all other arts is dependent upon the skill and ability of the artist. Many things will be learned from the actual making of a poster from blocks.

Finished drawings are made as though they were to be reproduced by other processes.

The finished drawing is first traced very carefully on a transparent

paper. This tracing is placed face down (so it will appear right when printed) on a piece of linoleum and then transferred to that linoleum by using carbon paper. Always allow about three quarters of an inch margin on all sides of the linoleum block and draw a line around the block the same size as the tracing that is to be put on the block.

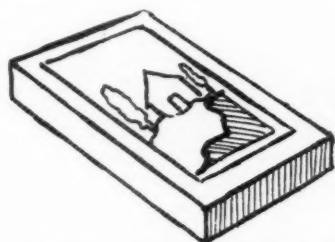


Use linoleum that is neither thick nor thin but one of medium weight, plain color and of an unglazed surface. This linoleum must be mounted on a wooden base so that it will be type high and can be used in printing presses.

The next step will be the cutting of the block. The tools needed are three U-shaped gouges. These can be bought at any hardware store and are known as wood carvers' tools; there is also a special gouge made for this purpose that is much more satisfactory than the other tools.



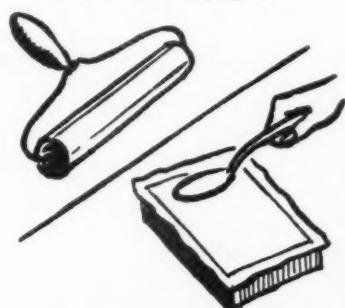
The first cut should be made with a small gouge and should be made around the entire design, forming a U-shaped ditch. As this is the most important of all cuts it should be made with care and should follow the tracing very accurately. The next cut can be made with the larger tool and finally the largest tool can be used to clear away all remaining areas. All parts that are not to show in the final printing should be cut away. This cutting should be deep and clean and in every case where possible the cutting should be made away from the design instead of toward it as a slip of the tool may mean the cutting over of the whole block.



When the cutting of the block has been completed, a thin coat of shellac should be applied to the surface of the block and when dry should be rubbed down slightly with fine sandpaper. This gives a better printing surface.

The next step will be the proving of the block. This is most successfully done on a regular printing press or a good proof press. It is possible to make a proof in the following way: Ink the block evenly with printers' ink using a regular brayer for applying the ink. When the block is evenly covered with ink place a sheet of paper over the block and with the bowl of a large spoon rub on the paper briskly; this will cause the design to adhere to the paper and will give a fair print.

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The Quiz Kids

A few of the facts about Quiz Kids,
their past, present, and future

Back row: Lonny Lunde and Joel Kupperman.
Front row: Pat Conlon, David Prochaska,
and Sheila Conlon.



How would you feel as you ran your eyes over your new class list this February to see the name "Joel Kupperman" or "Sheila Conlon" on the page? Wouldn't it be fun to know one of these gifted children more intimately? Wouldn't you enjoy finding out at first hand whether the Quiz Kids are really normal, well-adjusted individuals, whether they are popular with their classmates and not above engaging in the juvenile activities of other children their age?

Unless you teach in a Chicago school, you are not very likely to find a Quiz Kid on your class list. So for those who would like to have a bit of behind-the-scenes information, we have collected a few pertinent facts about Quiz Kids past and present.

Let us start with the current crop of Quiz Kids—Mike Mullin in particular.

Eleven-year-old Mike Mullin, whose father is a physiology professor at the University of Chicago, was the first baby to have his sleep pattern recorded from birth. He learned to talk at a very early age, and at eighteen months was saying words. At age two he was using sentences.

When he was two and a half, Mike was entered in the Nursery School at the University of Chicago, and is now attending the University of Chicago Laboratory School.

When Mike was three years old, he was presented with a baby brother. In view of the present friendly relations between the two, we are sure that Mike must have dropped that apple on Baby Mark's head to demonstrate the law of gravity rather than because of any family rivalry.

Mike and Mark (both of whom are Quiz Kids) are tremendously interested in natural history, and enjoy pretending that they are animals. Mike wants to be an explorer and naturalist when he grows up.

Mike has always liked his teachers. In fact, he fell in love with a new one every year. In the third grade he had a teacher who stressed health instruction, telling her pupils that they must go to bed at 7:30 every night. Mark had always been a terror about going to bed. "Mother," said Mark reproachfully one night, "why haven't you put me to bed? It's after 7:30!"

Mrs. Mullin was somewhat worried about Mark's strong attachment for his teachers until convinced by a psychologist that such an attachment was quite natural and expressed a wholesome respect for authority.

Little brother Mark, eight years old, is the family comedian. Unlike Brother Mike, he is jumpy, excitable, and occasionally has a temper tantrum.

Mark's school career follows the pattern of his older brother. It was thought that Mark's specialty on the Quiz Kids program would also be nature, but Mark said, "Oh that nature stuff . . . that's Mike's. What's going to be my department?"

When a friend asked him how long he expected to be on the show, he replied, "Oh, for a long time. The program lasts thirty minutes."

If you have wondered about Mark's southern drawl, it has nothing to do with the Laboratory School's location on the South Side of Chicago. While visiting his grandmother in Arkansas he acquired the habit of changing his L's to W's and his R's to AH's.

Because of Mark's skill at Monopoly he has earned the nickname of "Old Savage." He likes to write stories, too, in collaboration with Mike and his mother. But if pressed he will admit, "I'm sorry to say that I've never had any of them published."

Patrick Conlon's Quiz-Kiddish tendencies became apparent at an early age. At six months he was beginning to talk, at one year he was saying full sentences, and at fifteen months he could recite more than 100 poems and nursery rhymes. At age two-and-a-half he could spell such words as "necessity" and "idiosyncrasy."

Pat became a Quiz Kid in September, 1943 despite his protesting, "I'm not good enough!" Now at age eleven he has been on the program over one hundred times.

Pat's father is a Chicago attorney and his mother is a former school teacher. Pat's parents had no intention of beginning to read Shakespeare to their young son when he was only five, but Pat discovered a picture of Othello killing Desdemona and demanded to know "why she was being bumped off."

Like Joel Kupperman, Pat gets so excited in his efforts to answer questions that he beats his feet against the side of the desk. To avoid broadcasting this thumping noise, Quiz Master Joe Kelly tells Pat to take his shoes off during the program.

Pat, who dramatizes everything he reads, thinks he would like to be an actor because of his thorough knowledge of and deep interest in Shakespeare. On the other hand, he may decide to become a super-sleuth, for he also is very much interested in Dick Tracy.

Joel Kupperman at age twelve is the veteran of the program. Sports, mathematics, history, current events, and literary classics are his fields. Since the age of eight, he has been reading at college level.

Joel has the highest general mental development ever tested in the twenty-five years of child study in the Chicago public schools. Although the exact figures are not given out, the tester told the Quiz Kid office that Joel's I.Q. was "in the same class as Ex-Quiz Kid Richard Williams"—which would make it around 200.

According to the Child Study Department of the Chicago Public Schools, Joel "is much more normal emotionally and in behavior habits than most children of high mental ability. He is well adjusted to school and play situations. He does the regular school work with the class quickly and then spends the rest of the time

on advanced material."

Joel's apparent lisp, which he has almost outgrown, is caused (according to doctors) by the fact that his mind works more rapidly than his tongue.

Like most of the Quiz Kids, Joel was stimulated and encouraged by a teacher. Mrs. Wright, his third-grade teacher at the Volta School, gave him additional reading and aroused his interest in new activities. She was so interested in Joel that she not only kept and still keeps a scrapbook about him, but she requested that she, too, be promoted from third to fourth grade to keep up with him. Mrs. Wright's husband also became interested in Joel to the extent of taking him to all the Northwestern University home games in Evanston.

Feminine versions of Quiz Kids are scarce, but versatile little Naomi Cooks is noted not only for her knowledge of Shakespearean plays and Bible stories, but for a winning personality and an ability to imitate such radio characters as Mrs. Nusbaum, Jimmie Durante, and Red Skelton.

Naomi, now ten years old, is extremely popular with her classmates at the Grover Cleveland School. She is completely natural, loves to take part in all sports, and is invited to several parties each week.

When Naomi was in third grade, she was given tests by the Child Study Bureau, and it was found that her reading comprehension was equal to that of a youngster in first year high school.

Mrs. Cooks was a legal secretary before her marriage. Mr. Cooks is a graduate of the John Marshall Law School but gave up the practice of law. Naomi has always worshipped her brother George, who is four years her senior.

Naomi became a Quiz Kid when her parents read an article about the program in a Chicago paper. The article said that new Quiz Kids, especially girls, were being sought for the show. Mr. Cooks got the questionnaire for Naomi to fill in, and she did her first broadcast in June, 1946.

The questionnaire sent out to a prospective Quiz Kid includes such information as: favorite books, hobbies, the subjects in which he excels

(Continued on page 47)

Winter birds

Your children
can do
what these
children did.

Editor's Note

This unit is especially designed for children in the primary grades. Because of the fascination with which children view birds, this unit will prove popular and, as an outcome, many children will want to carry their study of birds on into the spring to study the birds as they return from their winter homes in the south.

Description of Birds

We shall give a brief description of some of the winter birds as a help to you in preparing this unit.

THE CARDINAL

This winter bird is colored a very bright red. He has a lovely, clear whistle. Mr. Cardinal guards his family and he whistles cheerfully while he does it.

The cardinal does two very good things for man: he eats bugs and insects that kill plants which give us food and clothing; he also feeds on the seeds of weeds.

THE BOB-WHITE

The bob-white is also called quail and partridge. Anyone who has ever heard the bob-white's song knows that this bird calls himself "bob-white, bob-white." The bob-white builds his nest in the tall grass and he eats bugs and seeds of weeds just as the cardinal does.

These birds search for food in flocks; they walk along slowly, holding their heads in a very dignified manner. When they see a bug which they want, the bob-whites will run for a little while to catch it.

THE DOWNTY WOODPECKER

There is no need for this bird to leave the north when cold weather and snow arrive because in tree trunks and branches he can search for insects which are sure to be present. When the woodpecker is going after some wood-borer underneath the bark of a tree, he first uses his beak as a pick, striking sharp blows causing wood chips to fly; then he uses his beak as a drill making a small, deep hole to get the desired grub or wood-borer. The woodpecker's tongue is shaped so that it can get into very tiny openings and spear the little bug he wants to eat.

This woodpecker is a friend of the trees because he never injures live wood while he rids it of harmful insects. He enjoys a little suet on a

feeding tray; but he never forgets to be thankful—so he goes to work eating insects to pay for his, perhaps, more appetizing meal of the suet.

THE CHIPPING SPARROW

Another bird which eats insects and weed seeds—a true friend of the gardener—is the chipping sparrow.

This sparrow is sometimes called "hair bird" because he lines his nest with hairs from the tails of horses, cattle, etc.

If crumbs are placed in a feeding tray the birds will remain about the garden all winter long.

Children's Account of Activity

Below is a group of class stories written by the children in Miss Hahn's second grade class.

We studied about winter birds.

We wrote the names of the winter birds we've seen.

We memorized Elizabeth Robert's poem about the woodpecker. We enjoyed Harriet Evatt's poem, "Feeding the Birds."

In art we learned to draw birds. We drew the cardinal and the woodpecker. We drew some easy little birds, too. We made little baskets to hang in the trees. We used grapefruit shells and string. We took the baskets home. We put crumbs and cracked nuts in the baskets. We hung the baskets in the trees.

In environment each day during the week we read winter bird stories. Thursday afternoon we had a reading party about winter birds. Some of the children had stories to read.

Miss Hahn read us stories of a *Happy New Year for the Birds* and making a sugar-plum tree. The sugar-plum tree was the enchanting kind of tree that Eugene Field wrote about. Instead of a chocolate cat or a gingerbread dog, one hangs cranberries, peanuts, and sweets on the tree for the winter birds.

We know many interesting things about the habits of the winter birds. We are like the little Indian, Hiawatha, who

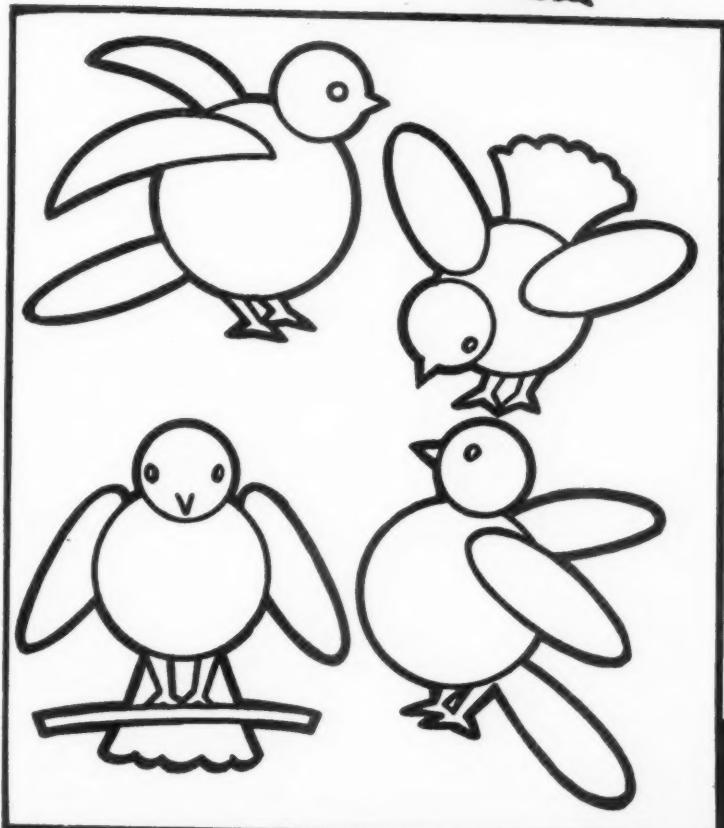
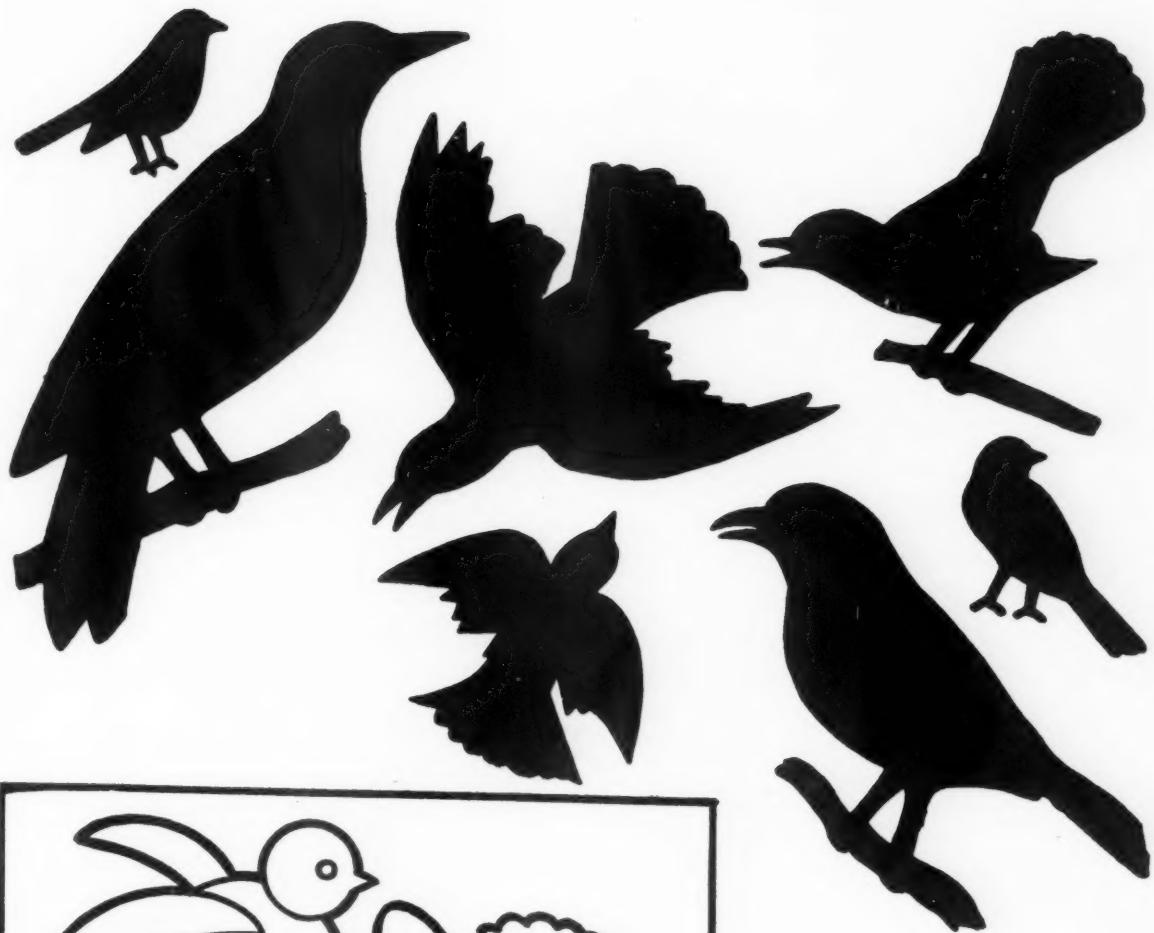
"Learned of every bird its language,
Learned their names and all their
secrets,

How they built their nests in sum-
mer,

Talked with them whene'er he met
them,

Called them 'Hiawatha's Chickens.'

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Building a feeding tray

To make this simple, practical feeding tray for birds, first drive a post $2\frac{1}{2}$ " in diameter by 8' into the ground. It will be necessary to see that the post is securely planted. If the ground is very hard, dig to a depth of 10" to 12" then plant the post, packing the earth firmly around the wood. Next make the top, back, sides, and bottom according to the dimensions given in the accompanying illustration. The sides may be cut with a jig saw or scroll saw.

There are many possibilities for interesting variations in the designs for the sides of the feeding tray. It may be a good idea to nail a small piece of wood, 4" by 7", onto the post before attaching the feeding tray. This will give a larger base on which to nail the finished tray.

The tray may be enameled with colored enamels or it may be coated with varnish stain. It will probably be a good plan to paint the tray since that will preserve it.

Crumbs, seeds, and nuts should be scattered on the feeding tray for the birds to nibble. A small basin of water is another item not to be forgotten. As a special treat for the birds, a suet cake may be made. Pour the melted suet into a pan to a depth of about an inch. Mix peanut butter, sunflower and other small seeds in it. Place the suet mixture in a cool spot and let it harden. Then cut a portion of it and put it in a wire soap dish which has been attached to a perch.

Library field trip

Velma McKay tells how to
acquaint children with the library
and how to make them feel at home in it.

Many people feel, as they step over the threshold of a public library, that they are about to plow their way through a deep fog to an unknown destination. Some grope their way to the information desk, where they hear strange numbers divulged to them in a sepulchral tone—numbers which might be intelligible to a professional code cracker or an international spy but which are meaningless to the average person. Or perhaps they are sent to a catalog—a peculiar name which librarians have for a flock of three-by-five cards with printing on them.

These fog-bound travelers are the people to whom the library has never been introduced or explained. Expecting them to use the library intelligently is no more ridiculous than expecting the new arrival in the kindergarten to read and write. In each case, the key which unlocks the mystery has not been handed to them.

Librarians are usually glad to help, and when time is available they will go out of their way to give instruction in the use of the library. But libraries are notoriously understaffed, and time is seldom available for giving individual instruction to each child or to each adult.

So the job falls upon the teacher. By encouraging class discussions of library procedures, and by taking her class on a field trip to the public library, the teacher can provide a permanent pair of fog lights to help

each pupil make successful journeys through *all* libraries in the future. Moreover she will be helping him in his school and college career, where reference skills are needed and extensive reading is encouraged. Perhaps on the library field trip a few children will discover that they, too, can make oral reports, even though they are not fortunate enough to own (or live next door to) a set of *Compton's Encyclopedia*.

You say that your life is already overcrowded with field trips? That the bakery, the cannery, and the steel mills are already on your agenda? Then ask yourself how many times in their future life your pupils will find it essential to bake bread in wholesale lots, to preserve food in tin cans, or to stoke a blast furnace. Do you think now that you can sandwich the library field trip into your schedule, or substitute it for one of your other trips? We hope you can, for this excursion may well be the most worthwhile one your pupils will take during their entire school career!

Unless you are a constant and expert user of the library which you intend to visit, we suggest that you take a "preview" trip to that library in private. However familiar you may be with libraries in general, don't neglect this scouting trip. Every library is different from every other, though they all have points in common. During your reconnaissance,

note the location of the different departments, the catalog, and various reference tools such as the *Readers' Guide* (which in one large library is always kept on the window sills).

The library trip, even more than most field trips, needs an advance build-up and orientation. It might be first introduced by a question such as, "Would you like to read another book about Dr. Dolittle? Well, where can we get some more books like this one?"

Or . . . "How can we find that article about how to build a bird house, even if we aren't sure whether it was in *Better Homes and Gardens* or in *Popular Mechanics*?"

You may be sure that someone in the class will know that "The library!" is the answer. We'll take a guess that the pupils who can answer questions about the library and the pupils who tell you they use it all the time are the ones who are at the time in the upper half of the class. Doesn't this demonstrate the value of learning about the library?

Other questions for class discussion might be:

"How would we know whether the library has any other books about Dr. Dolittle?" (Look in catalog under author's name.)

"How is the catalog arranged?" (Alphabetically by author, subject, and title.)

"If we should find another Dr. Dolittle book listed in the catalog,

where would we go to find the book?" (Fiction Section of Children's Department.)

"Would we look in the Fiction Section for copies of *Popular Mechanics* magazine?" (No. The periodicals are usually kept in a special place.)

"Do we have to look through all the back numbers of *Popular Mechanics* to find that article on bird houses?" (No. We would use the *Readers' Guide*.)

"How else might we find something about building bird houses?" (Look under the subject heading in the card catalog.)

"In what section would we find these books?" (Non-fiction.)

"What different sections are there in the library?" (That depends on the library. You'll know after that scouting trip.)

"Would it be fun for the class to take a trip to the library?" (You can be sure of an enthusiastic response. Children think that going almost *anywhere* is fun!) "Before we take our trip, let's each think of something we want to find out when we go to the library."

When the day of the field trip arrives, don't forget to give your class a last minute briefing about the silence requirements of the library; then hope for the best.

First stop should probably be the Children's Department, for the children's librarian can be depended upon to give your youngsters the feeling of being welcome. She will no doubt explain to them the use of the card catalog, and she will show them where the "Easy" books, the fiction books, the non-fiction books, and the reference works are to be found. She will also tell them how to apply for a library card. Many of the children will be fascinated to learn from her lips that there is a "Story Hour" every Saturday morning; that there are also some special children's clubs, such as a puppet club or a stamp club, to which they may belong; and that it all is "free"!

When you introduce the members of your class to the children's librarian you are doing them a real service, for she can help to make the library so attractive to them they will form the library habit.

When your pupils have become familiar with the Children's Depart-

ment, we suggest that you take them through the rest of the library. Show them the complete card catalog, the reference and periodicals departments; point out where the newspapers are kept, and show them how to use the *Readers' Guide* to solve their bird house problem. If yours is one of the lower grades, this information about the various adult departments may not be of immediate use, but some of it will "stick" for future reference. However if yours is one of the middle or upper grades, these children at any moment may have occasion to call upon the adult reference resources of the library. Besides, in most libraries upper-graders are permitted to read certain titles in the adult fiction collection. We hope that the line of demarcation between the reading matter available for children and for adults will become gradually fainter. We all know that there are fifth- and sixth-grade children who are ready, willing, and able to understand books which would be difficult reading for their elders. We don't know of any children who have been permanently scarred by an early association with Shakespeare.

While you are in the Non-Fiction Section (either juvenile or adult) point out the fact that the Dewey decimal numbers on the backs of the books have a meaning. These numbers make it possible to arrange the books according to subject matter. Show your younger pupils that in the non-fiction section of the juvenile department all the fairy tales are brought together on the shelves under the number 398. Help them to see how easy it is to find a book on a particular subject if they know the number.

Your older pupils may be interested in noting that the books on stamps, in both the juvenile and adult collections, are shelved together under the number 383. The individual books on stamp collecting will be alphabetically arranged under that number according to the last name of the author.

Don't forget to give each of your pupils an opportunity to do his individual research project before leaving. Give each child whatever help is necessary, for this early experience with the library must not be

(Continued on page 47)

letter exchange

JUNIOR ARTS AND ACTIVITIES gladly publishes letters from schools that wish to correspond with classes in other schools. We will publish all such letters as promptly as possible. Schools that wish to correspond with those whose letters appear in this column should write directly to the persons signing the letters.

Dear Mrs. McKay:

We, the 5th Grade Class of the West End High School, wish to correspond with other schools in the United States and its possessions. We live in the red hills of Georgia about 58 miles west of our capital city, Atlanta, Georgia.

There are 32 of us boys and girls in the 5th Grade. Our ages range from 9 years old to 14 years. We go to school at 8:30 o'clock and we are out at 2:00 o'clock. We have a nice time going to school.

Our state is noted for the following products: cotton, peaches, watermelons, peanuts, and pecans.

We have a hobby also. Do you have one? We will be glad to correspond with boys and girls that have a hobby. Our hobby is collecting relics, stones, etc. We would be glad for you to assist us in collecting these. We will also assist you in whatever we have that would interest you.

Your Unknown Pals

Address mail to our teacher:

Mrs. Vera M. Jennings,
West End High School,
Hogansville, Ga.

Windmills

Words by Creeda Neff, Music by Wilma Neff

Hand-drawn musical notation for the first verse of the song. The melody is in common time (indicated by a 'C') and consists of two measures. The first measure starts with a treble clef, a 'G' key signature, and a dotted half note. It features eighth-note patterns and a sixteenth-note cluster. The second measure begins with a bass clef, a 'D' key signature, and a quarter note. It also contains eighth-note patterns and a sixteenth-note cluster.

WIND-MILLS IN HOL-LAND GO ROUND AND ROUND WHILE

Hand-drawn musical notation for the second verse of the song. The melody continues in common time. The first measure starts with a treble clef and a 'G' key signature, featuring eighth-note patterns. The second measure begins with a bass clef and a 'D' key signature, also with eighth-note patterns. The third measure starts with a treble clef and a 'G' key signature, containing eighth-note patterns and a sixteenth-note cluster.

PUMP-ING THE WA-TER UP FROM THE GROUND LIT-TLE DUTCH CHIL-DREN ARE

Hand-drawn musical notation for the third verse of the song. The melody continues in common time. The first measure starts with a treble clef and a 'G' key signature, featuring eighth-note patterns. The second measure begins with a bass clef and a 'D' key signature, also with eighth-note patterns. The third measure starts with a treble clef and a 'G' key signature, containing eighth-note patterns and a sixteenth-note cluster.

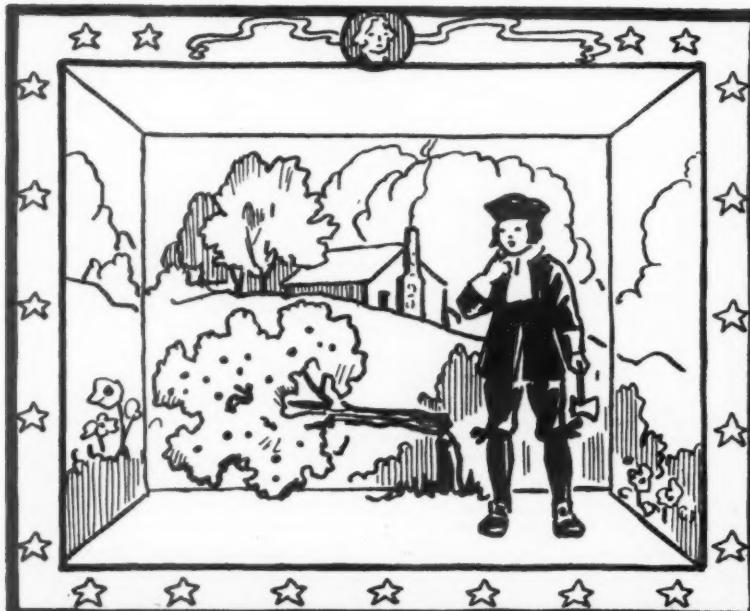
AL-WAYS GAY THEY LIKE TO WORK AS WELL AS PLAY

After the children have sung the song once they then do a simple dance step to the melody as at the right.

Hand-drawn musical notation for the dance steps. The melody is in common time. It consists of two measures. The first measure starts with a treble clef and a 'G' key signature, featuring eighth-note patterns. The second measure begins with a bass clef and a 'D' key signature, also with eighth-note patterns. The lyrics 'CLAP CLAP' are written above the notes in the second measure.

CLAP CLAP
Step BRUSH Hop Step BRUSH Hop STAMP STAMP STAMP

February dioramas

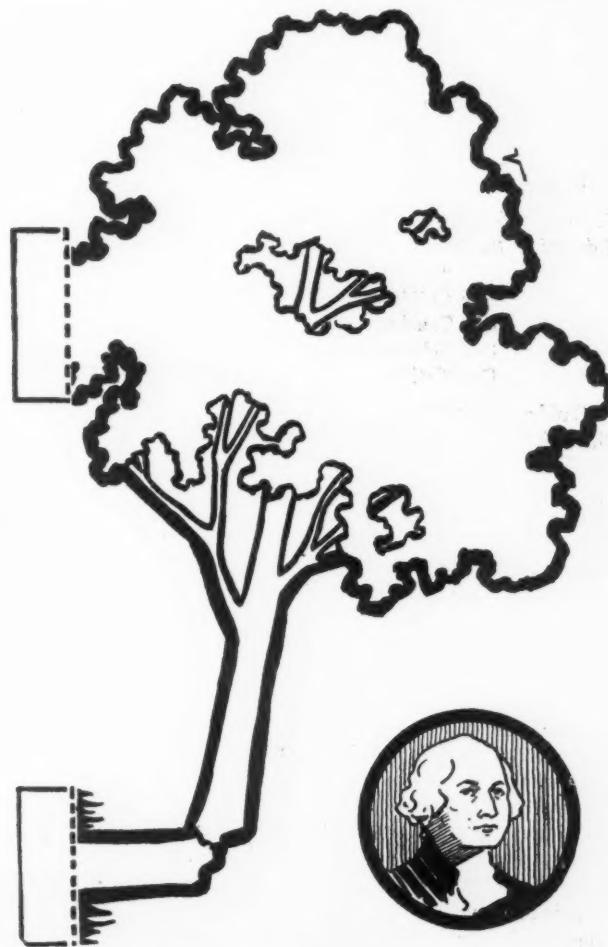
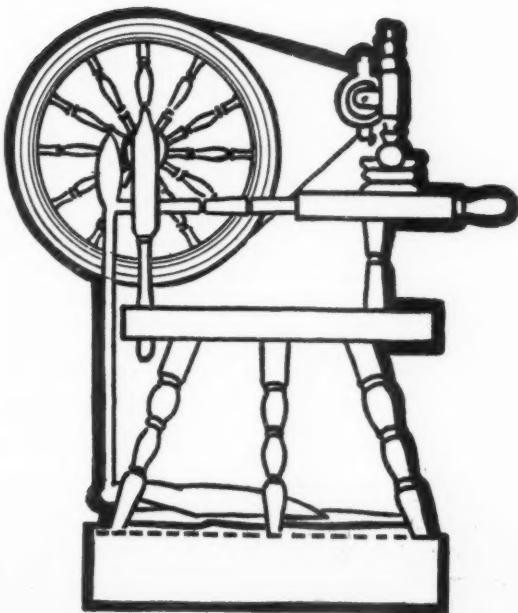
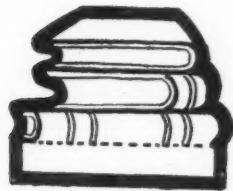


The pictures on these two pages can be used as models to make three-dimensional dioramas of Washington and Lincoln.

Get cardboard boxes or make them and cut a rectangular opening in the front of the boxes. On the inside walls of each box draw an appropriate scene, similar to those shown in the pictures at the left below. The figures of Lincoln and Washington and the pictures of the spinning wheel, books, kettle, and tree are to be traced or copied (either exact size or enlarged in proportion to the boxes) and cut out. The cut-out pictures should be mounted on cardboard and fastened to the floor of the box by the folded tab. Draw a design around the outside frame of the box or stage.

Let the children do as much of the work as possible and encourage them to improvise additions to the suggestions given above.





The child's first experiences with music in the school

by William R. Sur, Chairman

Music Education Department,

Michigan State College, Lansing

Kindergarten, Grades One, Two, Three

The place of music in the educational program is well expressed in the following statement adopted by Music Education National Conference.

More Music in Education—More Education through Music

for
Our Children
Our Teachers
Our Schools
Our Nation

Children naturally love music; through it their spirit may be quickened, their feeling exalted, and their w a y w a r d impulses disciplined for richer individual and social living. Education for our children should include guidance that will steadily develop their appreciations and skills, so that they may participate in music adapted to their expanding powers.

All teachers worthy of guiding the well-rounded development of children must be sensitive to music and at least moderately skilled in its performance. They will focus upon what music can do for the child, rather than upon the entertainment the children can give with their musical accomplishments.

Schools must recognize that the emotional, esthetic, and spiritual wel-

fare of our children and teachers is as essential and demanding as are provisions for intellectual and physical advancement. Only when capable teachers are reinforced with adequate time allotments and generous budgets can the possibilities for growth of the widely varying musical powers of our population be realized.

A nation's musical standards and accomplishments will largely be determined by those of its schools. Music rightly presented to youth can be a vital force in developing that understanding and tolerance, that mutual respect and brotherhood, upon which the community of all human beings and the peace of the world must rest.

This creed presents a sound foundation upon which to base a program of music in our schools. It is in accord with the principles and philosophy of modern education. It further provides a logical basis for the start of music in the elementary grades, dedicated to the idea of providing musical experience for all the children.

The attitude of the general public toward any part of the school program has long been a factor in determining the educational opportunities in the schools. Educators have realized that the knowledge and en-

joyment of music should play a more important part in the lives of our people. Many school administrators have hesitated to incorporate a complete and balanced program of music in the schools because they were uncertain about where to start, how to proceed, and how to enlist the necessary moral and financial support to secure a widespread public support of music. Reliable facts are available that show clearly and forcefully that our people want music training in the schools. A recent survey of families of all types, representing an accurate cross section of the entire population, was conducted by the American Music Conference.¹ This survey reveals that the public wants training in music, including instrumental instruction, available to every child as a part of the regular school curriculum, and that school music programs have lagged behind the desires of the public.

The elementary school music program is the most important part of the child's musical education. Here many children have their first contact with music and their attitudes toward the art are firmly established. Love of music and growth in musical

¹. *America's Musical Activities: An Analysis of a National Survey of Public Interest in Music* published by the American Music Conference, Chicago, Illinois. Based on a survey by A. S. Bennett Associates, Inc., March 1948.

capacity are the results of a slow growth fostered by good music instruction starting with the first days in the kindergarten and continuing throughout the school life of the child.

One of the most delightful experiences a teacher can have is to teach music in the primary grades. Children naturally respond to music. They are eager to sing or hear music. Music is fun and they are ready to do something about it. The child's receptive attitude opens the door for the teacher to introduce in an easy and natural way many informal activities.

What about the musical background of the children entering school? The child is fortunate who has had his first experiences with music in the home. Most fathers and mothers are not aware of the privilege they have to foster the musical growth of their children by singing or playing to them.

This lack of music in the home brings to the school room each year a large number of children unable to carry a tune. Inviting children to sing alone or in small groups in the first days of school soon enables the teacher to know what help each child needs and to plan the instruction to meet those needs.

The child's performance in music must be encouraged with patience and understanding. The use of varied activities is the best means of bringing to every boy and girl the feeling that music is for him. Beginning music lessons in the kindergarten and first grade can be varied by dramatizations of songs, musical games, listening and other activities which do not require singing by all the children. This approach stimulates interest and enables the child who does not have the full use of his voice to participate successfully in music. Later this child is able to cope with his vocal difficulties with assurance.

What experiences are desirable and suitable if the school is to offer a well-balanced program? The Music Educators National Conference has adopted an "Outline Of A Program For Music Education." This discussion is based on that outline.

A well-rounded program of music activities in the elementary school

should include experience in singing, listening, creating, playing, rhythmic, dramatization, and music reading. All of these must be considered as essential elements of the music program. A minimum allotment of one hundred minutes per week, preferably scheduled as five twenty minute periods, is considered by good authorities as essential to the effective realization of such a program.

The listening experience

This is a part of every contact the child has with music. This experience should be thought of in broad terms as something more than listening to recordings. It brings enjoyment and rote learning to the primary pupils. Many teachers plan to devote one out of the five periods assigned to music each week to a listening lesson. Activities that have proved to be of value in school practice are:

1. *Listening to the teacher sing.* Children do not hear enough singing, and teachers should develop a repertory of children's songs suitable for use during the music lesson and at other times during the day.

2. *Listening to other children sing.* The teacher can make use of those children who quickly learn the songs and are able to sing them either alone or in small groups.

3. *Listening to instruments.* The child is always eager to see and hear instruments played by the teacher, other pupils, or visitors. Interest in music is fostered in this manner. Performance need not be restricted to the piano or the orchestral instruments. The simple instruments such as the flutophone, song flute, and others have been used with great effectiveness.

4. *Listening to recordings.* There are many schools that have never made sufficient use of the recordings available for instruction. Portable phonographs and a library of recordings should be made a part of the equipment of each elementary school. Recordings designed and selected for use in the primary grades are available. The child's impulse to get into action on hearing music should be recognized by selecting some recordings for quiet listening and others which will call for a physical response.

The singing experience

This is recognized as a part of the music training, but there is some misunderstanding as to what it involves. Through voice training, song study, primary choir, and assembly singing, every child can participate in music. As these activities are carried forward, the child with talent is not neglected but can benefit by participating in the choir or small vocal ensemble. The classroom teacher should have guidance and help through regular class visitation by a music specialist. Many classroom teachers need assistance in helping each child gain the use of his singing voice, in planning instruction, and selecting proper song material. Demonstration teaching by the music specialist is very beneficial. There is a tendency to relieve the music specialist of all responsibility in the primary grades, in order that she may devote more time to other duties. The most important part of a child's musical education is in these early years, and here the classroom teacher and the music specialist must work together.

Assembly singing by primary children is beneficial. The songs used in assembly are songs learned in the music periods. Some of the songs will be sung by particular classes and others will be sung by all the children. Assembly singing can be made inspirational. If it is started on the primary level and continued on all levels we will have better assembly singing and an improved quality of community singing.

The benefits to be derived from the primary choir are obvious. The choir provides wholesome motivation for its members through opportunities for fine musical performance.

Motion to music

This needs greater emphasis than it has received in the school. When the child enters school he often does not have the full use of his singing voice, but he is acquainted with rhythm. Rhythmic activity may thus naturally become the first response made to music. The teacher should take advantage of this readiness for rhythmic response. Mimetic play, eurythmics, singing and dancing games all are appropriate. The child

(Continued on page 42)



Lincoln puzzle

Look up, look down, and all around, and see if you can find nine things connected with February holidays. In case you cannot find them, look for the list on page 43.

Provide each child with a sheet of

transparent or tracing paper cut to cover the picture. Let the children take turns at odd moments finding and tracing the objects. Show them how to fasten the tracing paper to the magazines with paper clips. Then in-

struct them to outline the objects in orange (on the tracing paper). Suggest that they trace in the entire picture, using black pencil or crayon for the fireplace and Abraham Lincoln, and brown to color the other parts.

Book Club Selections

The Junior Literary Guild selections for February are:

For boys and girls 6, 7, and 8 years of age:

THE LAZY BEAVER. By Vernon Bowen. David McKay Co. \$2.00

For boys and girls 9, 10 and 11 years of age:

THE CHESTRY OAK. Written and illustrated by Kate Seredy. The Viking Press. \$2.50

For older girls, 12 to 15 years of age:

CYNTHIA OF BEE TREE HOLLOW. By Genevieve Fox. Little, Brown & Co. \$2.50

For older boys, 12 to 16 years of age:

THE LONG PORTAGE. By Herbert Best. The Viking Press. \$2.50

Book Reviews

ELI WHITNEY; BOY MECHANIC. By Dorothea Snow. Illustrated by Charles V. John. Indianapolis: The Bobbs-Merrill Company. 1948. 187pp. \$1.75

Teachers who have often searched in vain for books which boys in the retarded reading group can read without insult to their age, will greet the large black type and the easy vocabulary of **ELI WHITNEY** with enthusiasm. Not only will these youngsters read the biography without pain, but they undoubtedly will enjoy identifying themselves with a young hero who worked with his hands, whittling out whistles for himself and kitchen utensils for his mother. That is something which they, too, can do—even though they may not work so expertly with words.

Not that this biography won't prove to be good fare for the reader of average ability! Middle graders should relish it. As will also good readers even as low as the third-grade level.

THE FIRST BOOK OF TRAINS. By Campbell Tatham. Illustrated by Jeanne Bendick. New York: Franklin Watts. 1948. \$1.50

This is one of the best texts for high iron addicts aged 6 to 9 that has recently been added to the long list of train literature. 42 pages illustrated in black and white and color, with a text which answers specific ques-

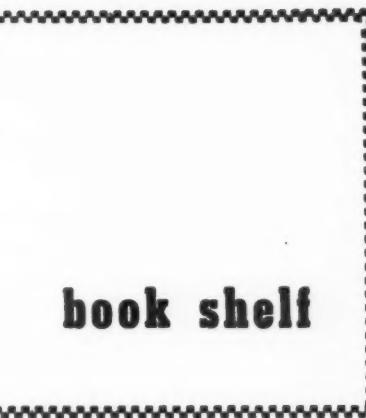
tions about train operations, and pictures which show how a Pullman berth is made up, how a freight train is backed over the hump, and other important details of railroad operations. The author obviously knows his railroading, and the book has a firm appeal where a more fanciful treatment of the subject might not be so acceptable. Rates four stars for the stand-at-grade-crossings-and-watch-the-trains-go-by crowd.

A CHILD'S GARDEN OF VERSES. By Robert Louis Stevenson. Pictures by Steffie E. Lerch. Chicago: Wilcox & Follett Co. 1948. Unpaged. 60c

A selection of twenty-six poems with special appeal for children aged four to seven. Although such poems as "My Shadow," "The Wind," "The Land of Nod," "The Swing," and most of the others are not new to primary pupils and teachers, the freshness and cheerful charm of the illustrations make this collection of perennial *Garden* favorites a worthy addition to the primary classroom library.

COWBOYS AND INDIANS. By Kathryn and Byron Jackson. Illustrated by Gustaf Tenggren. New York: Simon and Schuster. 1948. 96p. \$2.00 (A Giant Golden Book De Luxe)

Undoubtedly there are individual differences among giants as well as among elementary pupils of normal



book shelf

size. This probably accounts for the fact that there are now *Giant Golden Books*, *Big Golden Books*, *Big Golden Books Special*, and *Giant Golden Books De Luxe*. This one is De Luxe and merits the title. Tenggren's illustrations are as lively as an Indian war dance, as colorful and humorous as a cowboy's conversation. And with true western generosity, moreover, the publishers have frequently provided several pictures to a page. There are fifty-two stories and poems about the west; these, too, are lively, humorous, and altogether suitable as an accompaniment to the Tenggren illustrations.

We recommend that you put 200 Indian head pennies or forty buffalo nickels in a knapsack right now and hike to your nearest bookstore for a copy of **COWBOYS AND INDIANS**. The stories will appeal to primary- and middle-graders. The pictures will appeal to everybody. They even will keep this reviewer from wondering too much about whether that next *Giant Golden Book* will be *Super-De Luxe*, *Double-De Luxe*, or merely mammoth.

MY FIRST PICTURE DICTIONARY. Illustrated by Dorothy Grider. Chicago: Wilcox & Follett Co. 1948. Unpaged. 60c

The large, clear manuscript type used for each of the 120 words in this picture dictionary, and the large,

(Continued on page 43)

Covered wagon days

A social science project

In this unit study of the greatest movement of people in all history, we strive to arouse sympathy and respect for the brave and independent pioneers, to picture our country as it was in the early days, and to help the children realize the difficulties of living at that time.

The projects of the unit may be adapted to both upper and lower grades, simplifying or enlarging on ideas and constructive activities as necessary.

Have your pupils read all the available material on pioneers. Bring to class clippings, pictures, poems, and stories that deal with pioneer life. Dramatize various incidents as you study them.

Beginning of the Westward Movement

Hunters were the first to go westward. They kept moving inward in search of better hunting grounds, until they finally reached the Alleghenies, and then dreamed of exploring the country on the other side of the mountains. It was said to be abounding in deer, buffalo and beavers.

Daniel Boone

Daniel Boone was one of these hunters who dreamed of the great country beyond the Alleghenies. He banded together a group of hardy settlers and traveled the buffalo and Indian trails into Kentucky, climbing mountains, killing game, fording rivers, and facing constant danger. After many exciting adventures Boone returned home, and then led another party back over the same route. This route became known as the Wilderness Road. A small colony was established in Kentucky and the men sent for their families. This colony was called Boonesborough.



Pioneer Homes

After a group decided to settle down at a certain place, the land was divided into plots. Each man drew by lot and built his home on the plot of land he drew.

Straight trees were chopped down in the forests, and cut into logs. Log cabins were built, usually having only one large room.

An open fireplace heated the cabin. Iron pots and kettles carried from former homes, were hung by the fireplace. Tables and chairs were made from planks and blocks of wood. Planks nailed to the walls of the cabin, covered with heavy skins provided beds.

The cabins were placed close together, and in the center of the group was a blockhouse which served as a protection from an attack of the Indians. A stockade or high log fence encircled the settlement. People went outside the stockade only for exploring, hunting, or tending livestock or crops.

The men and boys of the settlement built shelters for the animals, planted vegetables, hunted and fished.

The women and girls prepared food for the winter, spun wool into yarn and cloth, and wove them into clothing. They made candles by dipping thick cords into hot tallow. Some families had candle moulds into which the hot tallow was poured. (See illustration at bottom of page 25.) Soap was made from cooking-grease and lye, which was obtained by pouring water over ashes in a barrel. The liquid that drained from the bottom of the barrel provided lye for soap-making.

Loghouses and churches were built in all the settlements as soon as possible. Men were chosen for guards of the fort, others were chosen to



settle disputes, and soon a group of men were chosen to make laws for the settlement.

Northwest Territory

In 1778 and 1779 George Rogers Clark won the Northwest Territory for the United States. This made up the states of Illinois, Indiana, Ohio, Michigan and Wisconsin.

This territory was open to settlement and families moved westward to establish homes in the new land.

Settlers in the west began to trade corn, meat and hides for manufactured goods from the east, transporting them on the rivers.

Louisiana Purchase

The United States purchased the Louisiana territory from France in 1803 for \$15,000,000.

The following states have been made out of that territory: Louisiana, Kansas, Missouri, Arkansas, Iowa, Minnesota, North and South Dakota, Nebraska, Oklahoma, and parts of Colorado, Wyoming and Montana.

Lewis and Clark Expedition

Meriwether Lewis and William Clark were sent by President Thomas Jefferson to explore the vast Louisiana region and report on it. This was a journey of great responsibility with many dangers of Indians and animals. The party of explorers, Lewis and Clark, together with an Indian interpreter and his squaw, the "Bird Woman" who was their guide, started from St. Louis up the Missouri River, visiting Indians and presenting them with bright colored cloths and trinkets. They collected various specimens of plants, soil and minerals, gave names to streams, and marked their trails for others to follow. After spending the winter in South Dakota, they climbed the Rockies and floated down the Columbia River to the Pacific.

Nothing could stop the pioneer now in his westward movement! Beyond

the Mississippi River was a greater west. Much of it was flat, treeless prairie, but farther west were the Rocky Mountains, and on the other side was Oregon, rich in fur-bearing animals.

Living in the east became difficult. Men were jobless, and soon became restless when they heard enthusiastic reports about the wonderful Oregon country.

Oregon Trail

John C. Fremont began to explore an overland trail to Oregon. Kit Carson, a skilled Indian fighter, guided Fremont westward into Oregon. They returned to St. Louis and again made their way west through the mountains and valleys into California. Fremont wrote interesting reports of these explorations, drew picture-maps of his journeys, and the people back east were more anxious to go to this marvelous country of scenic beauty and natural resources.

Wagon Trains

In 1843 pioneers prepared to make this long journey in Conestoga wagons or prairie schooners.

Here is a description of a Conestoga wagon, named after the city in Pennsylvania where the first one was built. The body is built high above the ground, curved up at each end to keep the goods in place inside, and to help the wagon float when crossing a stream. Hoop-shaped slats are arched over the body and covered with canvas to form a tent over the whole wagon, thus keeping the goods from getting wet from rain and snow, and also protecting the passengers.

At first travel in the covered wagons was pleasant, with but a few obstacles. Perhaps a wagon would lose a wheel or one would get stuck in the mud. But as they progressed a few

miles each day, the sun became hot, sandstorms and hailstorms were frequent. There was a scarcity of water, wood and food, and the constantly lurking danger of a thundering herd of buffalo, or the attack of the war-whooping Indians.

Many Americans poured into Oregon. There was a dispute between England and United States regarding the boundary line. In 1846 the dispute which almost led to a war was settled, and the United States received the territory in the valley of the Columbia River. The people still had hopes of reaching the Pacific Ocean.

Texas Country

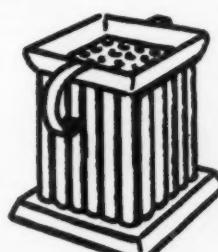
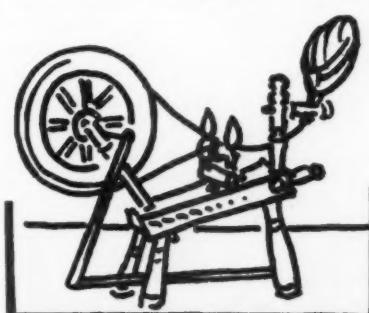
Settlers moved into the Texas country, then owned by Mexico. It was good cotton-producing land. The Mexican government proved quarrelsome and through the battle of San Jacinto, Texas gained independence. People flocked to Texas from the United States and Europe. In 1845 it was admitted to the Union.

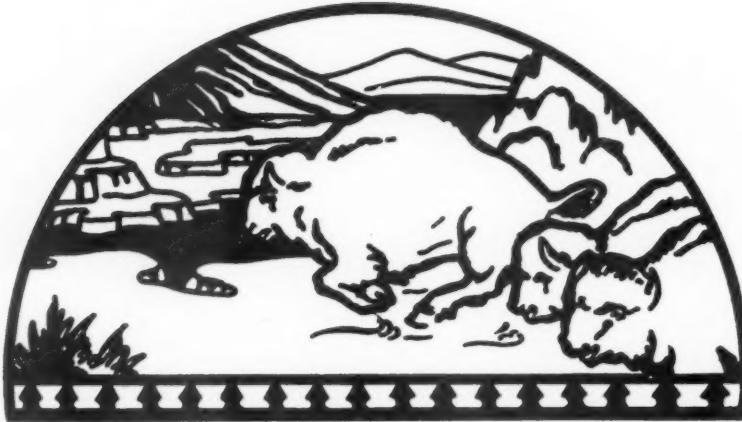
California

California was said to be the land of sunshine and rich soil. In 1841 several families made a six months' journey into California, facing hardships and dangers from the Indians.

In 1846 the United States admitted to the Union, California, Utah, New Mexico, Arizona and Nevada. These were gained by armed force against Mexico.

In 1848 gold was discovered. It soon became known all over the country, and in the spring of 1849 people from everywhere swamped to the gold fields of California. 80,000 pioneers were anxious to make quick fortunes. Men traveled by foot. Some sailed in clipper ships up the Isthmus of Panama to California. Some even took the long journey by sailboat around Cape Horn. In one year over 5,000 schooners traveled the prairies





to reach California. Many people died of the heat, or of sickness and lack of food and water, just as other pioneers had done before them.

Settlements sprang up over night in the gold-infested area. Many men made fortunes, and others were disappointed. Gold was gathered from the sand and gravel beds along the mountain streams.

People continued moving westward to the land of boundless opportunities, searching for better and easier living. The dream of the pioneers had come true. They had reached the Pacific Ocean!

There was still a large territory unsettled between the Mississippi River and the Rockies. Coast-bound pioneers passed over this section, but their hearts were set on the far west. Hundreds of people were pouring into the country from Europe, and living in the cities of the east became crowded and difficult. Another movement began, this time the people settled in the present states of Kansas, Nebraska and Oklahoma.

Indians still fought to keep their rights. Soldiers were sent by the government to fight them and to protect the pioneers. The Indians finally



consented to live on reservations provided by the government.

People now lived on farms and in towns and cities all over the country. Roads were made to make traveling more comfortable. Stage coaches carried travelers and mail to distant towns. Railroads were soon built across the mountains and prairies, thus connecting the great new west to the manufacturing cities of the east.

Projects

SCRAPBOOK

The first project to construct is a scrapbook cover. It will provide an excellent lesson in design, construction, and the study of pioneer life, and when completed, will serve as a handy container for posters, compositions, themes, maps and all other work accomplished during this unit study.

Make scrapbook covers of two sheets of colored construction paper fastened together with string. Copy the decorative picture (shown above) on the cover. Color the buffalo brown and grey, the ground yellow, and the mountains red and violet. Letter the title with crayons.

The pictures scattered through this article suggest the type of pictures that can be drawn or cut from magazines and pasted in the scrapbooks along with descriptions written by the children.

MAP

As the unit is studied, this map of the frontiers of the West should be constantly before the eyes of the pupils, so they can follow the trails, find settlements, etc. Put in the routes followed by Daniel Boone, Lewis and

Clark in their expeditions. Outline the Northwest Territory, Louisiana Territory, Texas, the Oregon boundary, etc. Have a pupil give a travel talk on a cross-country journey, pointing out various incidents or points of interest on the map.

TABLE PROJECT

In setting up this table project have the children combine their log-cabins (see page 29) and covered wagons in such a way as to show some particular phase of the pioneer trek west. For example, a fort made with a group of cabins, with a wagon train going by. Or perhaps the end of the journey may be illustrated with the deserted wagons encircled in the background.

Cardboard oxen, (see pattern on page 28) may be attached to the wagons. Make clothes-pin pioneers and Indians. Use small pieces of sponge painted green for forests.

The patterns shown on page 28 can be traced and enlarged as desired.

WALL HANGINGS

A wall hanging or a series of wall hangings will make a fascinating and educational, as well as attractive, project for your class wherein every child has a part. (See page 28)

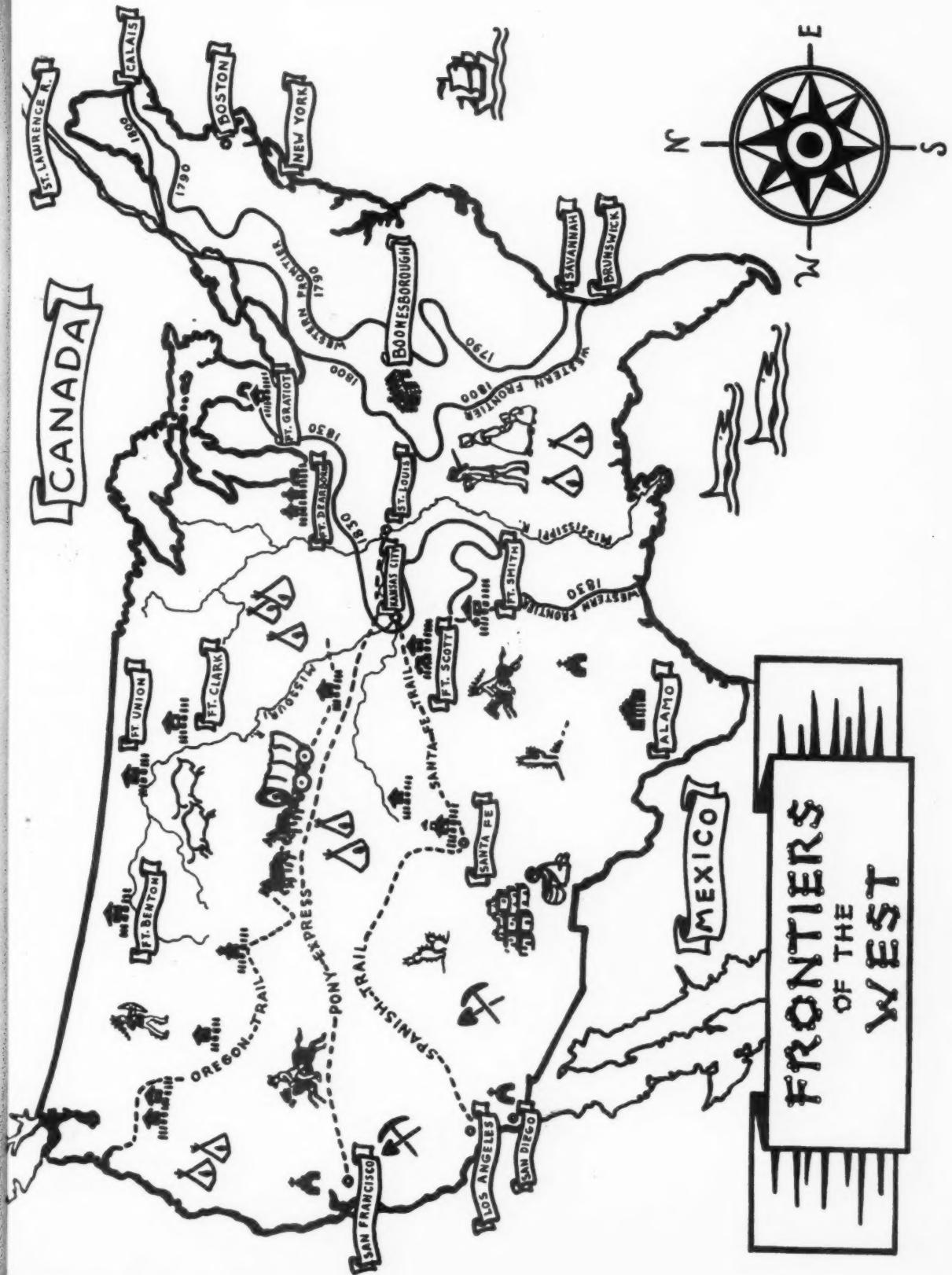
The figures may be simply cut as silhouettes in one color, or with more elaborate detail as to the costume, depending on the ability of your pupils.

Two suggestions for arrangements of the figures on the background are shown on the project sheet (page 28): decorative bands depicting the pioneers, covered wagons, Indians and buffalo, the new homes, etc.; a series of pictures illustrating the various westward movements into Kentucky, Texas, Oregon, etc.

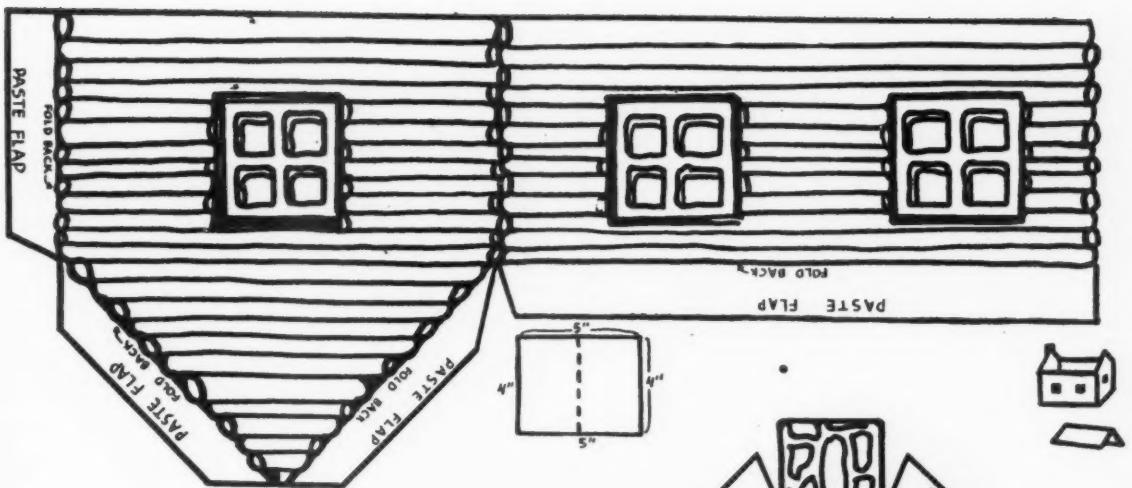
Cut the various figures out of colored felt and sew them to a large piece

(Continued on page 43)

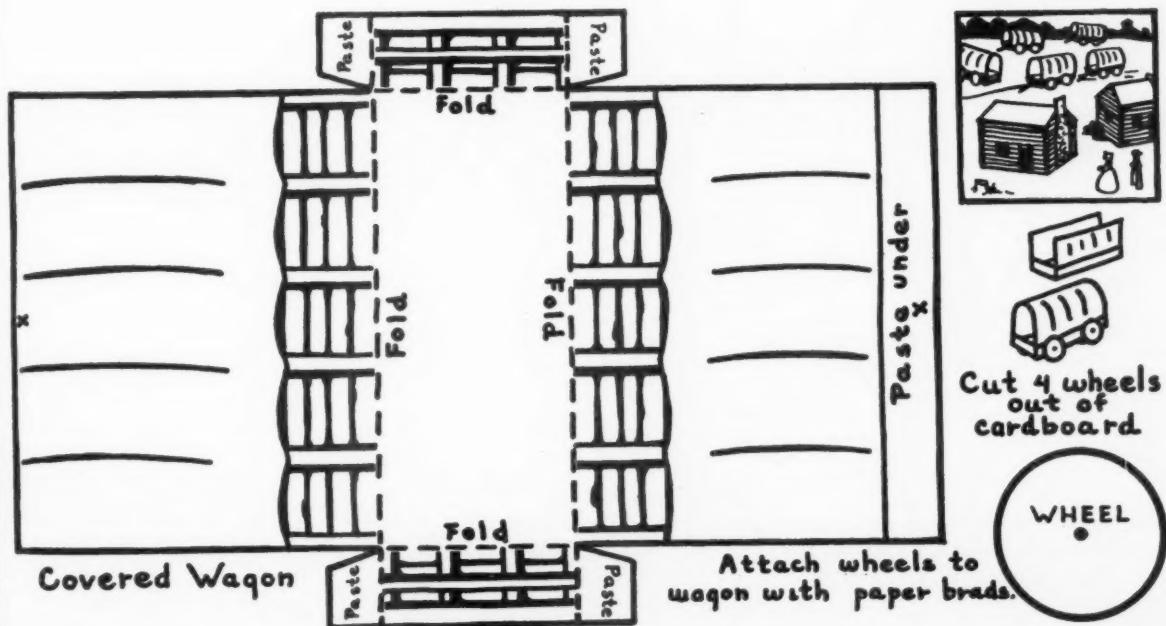
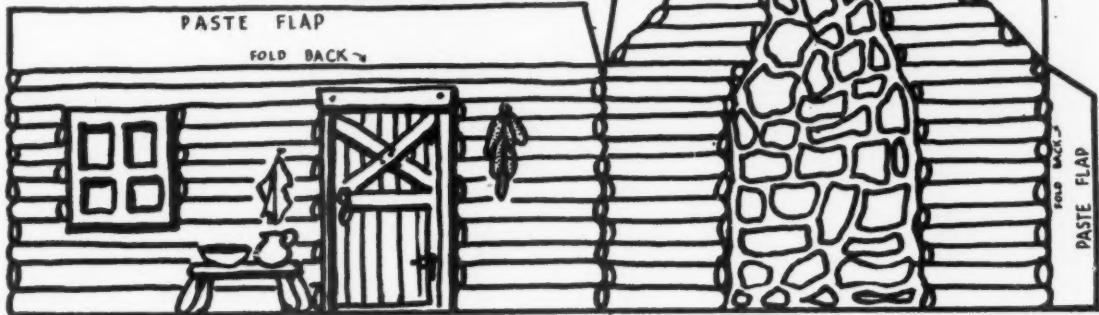








Cut 4x5in. rect-
angle and fold on
dotted line for roof.



timely teacher's aids

A Service for Teachers

The publishers of the booklets, sets of charts, and other materials listed below, are glad to furnish free of charge any items requested by our readers. Should you not receive, within 30 days or less, any of the items requested it will mean that the supply was exhausted before the request was received. For your convenience, we have supplied on page 43 a coupon order blank showing a number for each item reviewed in this issue. Simply make a checkmark in the square next to the number referring to the materials you desire, print your name, street address, town, zone, and state on the coupon, and mail to the Service Editor.

Offers 152 to 159 were reviewed in full in the January JUNIOR ARTS AND ACTIVITIES and are briefly reported again for your convenience.

January Listings Reviewed

152: THE STORY OF FOOD PRESERVATION. A 96-page, 8½"x11", by Edith Elliott Swank supplied by the H. J. Heinz Co. It gives a good discussion on food spoilage and preservation.

153: RANGER 'RITHMETIC. The Forest Service, U. S. Department of Agriculture, offers this 10-page pamphlet of mathematics problems based on forestry. Suitable for sixth and seventh grades.

154: RAYON. This item includes several leaflets and booklets describing the discovery, manufacturing and uses of rayon. These books, designed for grades 4 to 8, are offered by the American Viscose Corporation.

155: SUGAR. The Sugar Research Foundation, Inc., presents under this title a full-color wall chart (45"x35") and two booklets (*Sugar and Dextrose* and *Home Freezing of Fruits and Vegetables*) relating to the production and use of sugar.

156: TEETH. The Bristol-Myers Co. offers a 19"x26" chart in color (*Why Do Teeth Ache?*), a daily 8-point check-up (*Class Hygiene Records*), a teacher's folder (*5-Way Plan for Dental Health*), and a class certificate.

157: PEANUTS. The British Information Services offer a booklet entitled *Not Just Peanuts*, which describes the new industry utilizing peanuts in East Africa.

158: QUIZ ON RAILROADS AND RAILROADING. This is an 80-page booklet containing 450 questions and answers. It is offered by the Association of American Railroads.

159: BOOKS. Your magazine *Junior Arts and Activities*, offers to teachers everywhere a new 34-page catalog of school books and school aids for enterprising teachers and pupils. The catalog includes a complete index covering material available on language, arithmetic, natural science, social studies, art, music, primary projects, plays, and books for young readers.

New Listings

160: PERTINENT FACTS ABOUT COAL. This is a 12-page illustrated booklet prepared and distributed by the Educational Department of Bituminous Coal Institute. It is actually a revision of the booklet *Coal*, which was reviewed in this department as item 130 in September, 1948. This booklet tells of the origin and history of coal, mining methods, and uses.

161: MAP LIST. This list of maps of the United States and the individual states is issued by the Association of American Railroads. It is designed primarily as a reference aid for teachers.

162: NAMED PASSENGER TRAINS. This is a list of railroad passenger trains in the United States, Canada, and Mexico which are identified by names. It gives the points of origin and destination of each train, railroad or railroads over which it runs, types of motive power used, and indicates whether it is standard or streamlined. This booklet can be used in grade 5 or above. It is prepared by the Association of American Railroads.

163: A PICTURE OF BRITAIN. This 48-page booklet, illustrated by beautiful photographs, is offered to teachers by British Information Services (an agency of the British Government). Illustrated by beautiful photographs, this booklet presents the British scene, past and present. It tells of the first inhabitants of the island, of the numerous invasions which took place very early in her history, and shows the effect of the astonishing variety of her physical features. There are brief accounts of Britain's present-day industry, social services, education, and religion. The structure of her government (*Continued on page 43*)

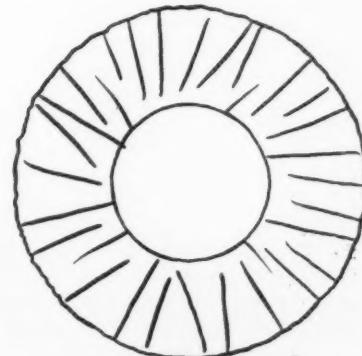
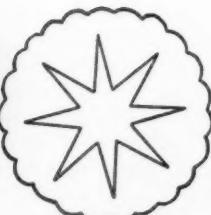
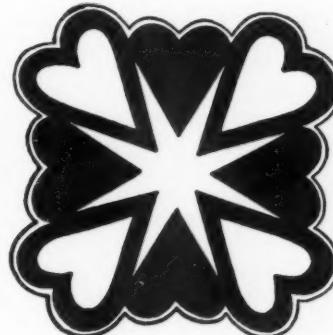
Valentine designs

The first step in making valentine designs is to have the children make numerous sketches of their conception of valentine design. Stress the fact that the simple mass designs are the most effective. Let each child decide on his own subject for the designs.

As a suggestion, here is how the design at the top of the page was made: The frilled or plaited edge is crepe paper. Cut a circle of white paper and a strip of crepe paper about 2 inches wide. Stretch one side of the crepe paper. Paste the other side onto the white circle of paper, as shown below. Then cut a circle of red paper, scallop the edge. Paste these to the crepe paper circle but on the opposite side to the white paper circle.

Now cut a circle of white paper about $\frac{1}{8}$ " smaller than the red. Scallop the edges the same as you did the red circle. Now fold and cut the star-shape out of the center. Cut another red circle $\frac{1}{8}$ " smaller than the white and repeat the procedure of scalloping the edge and cutting the star-shape — only cut the star-shape larger than in the white piece.

When these are pasted over the first red piece you will have a design as shown. Cut a white heart for the center.



The runaway valentine

A story for dramatization

by Ruth McLintock

In the store on the corner, a fine red Valentine sat in a box. He was a fat, red heart, with a wide white smile on his face, and little frilly hearts round his edges. And he wanted very much to be a Valentine for someone. But as the days went by his smile grew thinner and thinner, till it was hardly a smile at all. Because, although many children came to buy Valentines, no one chose him.

"Dear me," thought the Valentine. "Soon I'll be the only one left! Doesn't anyone want me for their Valentine?"

At last it was February 14th. It was quiet in the store. "I guess the Valentine rush is over for this year," the storekeeper said, and the Valentine looked sadder than ever. Then a stern look came over his fat face. "I will be a Valentine," he thought. "Surely there must be someone without one who would like to have me."

The next time the door opened, the Valentine jumped out of his box, slid through the door just before it closed and started to roll down the street. But such a noise behind him! "Bow-wow, bow-wow," it went, and the Valentine rolled as fast as he could. But the little dog kept right behind him, barking and barking.

Then, at a corner, quick as a wink the Valentine rolled under the edge of the sidewalk. He heard the patter of the dog's feet going by, and the sound of the barking growing fainter. He drew a long breath of relief.

After a little, he slid out from under the sidewalk and started down the street again. This time he went so fast that he didn't like it at all, but, try as he would, he couldn't go slower. The wind was behind him, pushing him. The Valentine rolled and rolled until the sidewalk ended. He rolled right past the last house. "Oh, my goodness," thought the Valentine. "This will never do! I'll never get to be anyone's Valentine out here in the snow. I must stop!"

But the wind only pushed harder, and the poor Valentine kept rolling along until, passing a clump of weeds, he reached out with his frilly edge and caught a weed, and the wind went rushing past without him.

The red heart was just beginning to get his breath back when there was a "Whir-r-r," and whisk! he was caught and carried up, up, up into the air. At first the Valentine was so frightened that he shut his eyes and shivered and shook. But at last he opened one eye and peeked. He was high above the ground, and he could hear a steady flap, flap, flap. "Oh, my goodness, it's a bird who has me," he thought. "How shall I ever get down?"

On they went at a great rate, while the Valentine shivered and rattled in the cold air. Then at last they seemed to be going slower. The red heart peeked again. They were getting closer and closer to the ground. Finally, with a great flapping of wings,

the bird lighted on a fence. For just a second he loosened the hold of his beak on the Valentine, and quick as a flash the red heart was away over the snow towards a light he could see not far off.

The bird didn't follow him, and in no time at all the tired Valentine was huddled against the closed door of a little house. "Oh, my goodness!" he thought. "What a sight I must look after that trip. No one will ever have me for a Valentine now."

But just then there was a great light behind him, as the door opened. As fast as he could the red heart rolled through the door and into the warmth and light. And then he heard a voice say, "O-o-oh, Mother! Look what came. It's a Valentine!"

"So it is," said another voice, and the Valentine felt himself being picked up. "He looks as though he'd had quite a hard time getting here," said the woman as she gave him to a little girl, who lay on a couch. She had one leg wrapped in bandages, but the Valentine liked her smile.

"Oh, I think he's lovely," the little girl said, "and isn't it wonderful that I have a Valentine after all, even though I had to miss Valentine Day at school, because of my broken leg? Oh, Mother, just look at his lovely white smile!"

Sure enough, the Valentine's smile had grown as wide as ever again. And no wonder, for he was someone's very special Valentine after all.

Shows Water Color Techniques

The release of a new film, *Brush in Action*, which will interest all teachers of elementary art classes, is announced by the International Film Bureau of Chicago.

The Brush in Action is a technique film which not only teaches how to use water color brushes but is designed to stimulate a desire to try water color painting. Showing the different kinds of brushes and the different ways that they may be held for the type of work to be done, this film with its contrasting blacks and whites shows the techniques of washing, toning, emphasizing surface texture of the paper, and painting a picture. A rural scene, including farm buildings, is drawn wholly by brush, and the versatility of the flat brush and the round brush is demonstrated.

The film runs 10 minutes, 16mm sound black-and-white, and is available for rental or purchase from the International Film Bureau, 6 North Michigan Avenue, Chicago 2, Illinois.

New Slide Films on Nature of Democracy

The Nature of Democracy, a series of seven discussional slidefilms, is announced by The Jam Handy Organization. This series is produced in color by Curriculum Films Inc. The material in these films is based on extensive research and investigation. The subjects are designed for use in schools, church groups, cultural and labor organizations. Each film guides a discussion by the group. With each series there is a booklet of suggestions for properly using the series. Slidefilms are: "Democracy at Work," "Freedom of Religion," "Equality Before the Law," "Taking Part in the Government," "Freedom of Expression," "Education," and "By and for the People."

Film Strips on Behavior

A unique series of nine film strips, on various phases of child discipline in classroom and playground, is now available through Simmel-Meservey, Inc., Beverly Hills, California. All strips were pre-tested with school children and supervisors before release. The titles follow:

What Would You Do? (26 frames) shows two children who do things together, but react differently. No attempt is made to show that one child

is more in the right than the other, solutions being left for discussion.

The New Book (30 frames) shows that proper use of a book is important, and that wrong use may result in permanent damage. In first-person style, the book tells about the bad and good things that happen to him in the hands of children.

Working Together (23 frames) is the story of three children who decide to build a playhouse and quarrel over who shall own it. After discovering that no one of them can do the job alone, they at last agree to work together.

The Slide (33 frames) demonstrates how "sharing" benefits all and that behind certain safety rules there are well-founded reasons.

The Field Trip (36 frames) outlines steps to be taken in planning a successful field trip. Students obtain a visual idea of important steps in planning the trip, problems they may encounter, etc.

Jimmy Didn't Listen (26 frames) illustrates the importance of listening to instructions and putting away materials in the proper place.

Schoolground Discoverer (21 frames) presents the problem of the untidy schoolground — through the story of the school that was almost buried under paper and trash until an obvious solution was found.

Share the Ball (32 frames) is the story of a group of children—each

wanting to play with a ball by himself. They discover that by sharing the ball they have more fun and more time to play.

Share the Sandpile (26 frames) shows children playing together in the sandpile with difficulties soon arising regarding territory, who shall play where, etc. The strip suggests how they can play together happily.

Film on Medicine in Mexico

There Were Two Doctors, a two-reel dramatic and educational documentary concerning medical progress in Mexico, has just been released by Simmel-Meservey, Inc., Beverly Hills, California. Social studies, geography and general science classes will find many uses for this interesting film.

There Were Two Doctors, is not fiction. It is the true-to-life study of a young Mexican doctor who served his internship in the tiny rural village of Zinacanton, Mexico. For weeks, the doctor battled the ancient suspicions and prejudices which still exist in many parts of Mexico. Modern science was not for these people—their faith lay in the village witch doctor's herbs and chants. Even the support of the local padre was not sufficient to gain a foothold for the young doctor. How the village and even the witch doctor were finally won over to the beliefs of science is an absorbing conclusion to this in-

(Continued on page 46)

using films and records

Presenting picture books to primary pupils

by Ivah Green, Supervisor
of Rural Education, Department
of Public Instruction, Iowa

No small part of the charm, for a small child, of a beautiful picture book that tells a story, is the fun of looking at the same pictures over and over again. But what a child sees when he looks at a picture book is dependent upon the extent of his imagination and the appeal made to his interest when the book was first introduced to him.

Parents have a peculiarly apt way of presenting a book to a small child. But in such instance there is a rapport well established, and a comfortable intimacy. Also one child is close to one book, usually, and can give undivided attention to the story and pictures. Time is not a factor, and parent and child can go as slowly as they please, to concentrate on every tiny bit of pleasure to be squeezed from word and picture and imaginative conjecture. That is why, as parents finish a story, they hear "Tell it again." And there never is a satiation point reached for their ardent listener. Such a situation, ideal and impossible though it may seem to be, is the one which teachers should strive to emulate when they introduce young children to picture books. That feeling of cozy intimacy can be achieved by having a group close to a teacher on the floor or in small chairs. The teacher herself should be in a low chair, or even on the floor. The group should be small enough so that it should not be hurried.

Calmness of voice and manner, deliberation, time to look and enjoy—these are essential in introducing a picture book for the first time.

The teacher's objective in such instance is more than merely giving her pupils something to enjoy momentarily. She is doing a number of other equally valuable things:

1. She is interesting pupils in books in general.
2. She is giving them a start toward a good literary background.
3. She is providing vicarious experiences for them.
4. She is helping them to build vocabulary.
5. She is making them sensitive to color, arrangement, balance, humor in pictures, and beauty of form and design.
6. She is increasing their sense of humor.
7. She is providing them a means of self-entertainment at a later period.

A teacher hopes that even small pupils will grow in their desire and ability to entertain themselves with a book. That is why she presents a book with appreciation aforesought. She is in hopes that if she makes a story and its illustrations especially appealing, her pupils will turn to that book on the reading table and spend many subsequent hours poring over its pages, in their imaginations re-

living the incidents and looking carefully again at all the details of interest pointed out to them when the book was first presented.

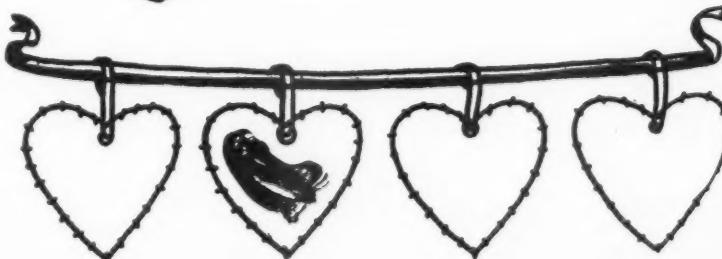
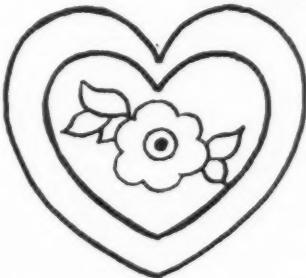
A really lovely picture book that small children will thoroughly enjoy (and the teacher, too!) is *The Big Brown Bear* by George Duplaix, illustrated by Gustaf Tenggren, and published by Simon and Schuster, New York. Here is one way (in part only) to present it to children.

TEACHER: "Is everyone comfortable? For our story hour today I have another surprise for you. It is a lovely new picture book that I had a good time looking at, myself, and I know you are going to have fun with it today. Here it is. (Shows book cover) *The Big Brown Bear*. It looks exciting already doesn't it? You will be glad to know that the pictures are drawn by Gustaf Tenggren who made the illustrations for *Farm Stories* and the *Poky Little Puppy* you are so fond of.

"You can tell by the cover that there is going to be some excitement. What exciting things do you think are going to happen? (Bees will sting the bear. He is eating their honey.) Yes, that is so, but that's only a part of it. Before I start to read the story, I want you to see the end papers. (Turns to them) Here are the bees again getting their honey that the Big Brown Bear is going to steal from them. I love these colors, don't you? And see how beautifully Mr. Tenggren has arranged his flowers on this blue background. No wonder the bees like to come to these flowers for the nectar to make honey. (Turns page) Here is our friend the bear, and another hint as to what is in the story—a fine fat fish with shiny green scales and red-orange fins. Remember how it looks—because you'll see it again at the last of the story—only it won't look like this! (Turns page) Our title page shows the bees and flowers again. (Turns page)

"And now our story begins. (Reads first sentence.) Aren't they comfortable! The cave is cool and light enough for the bear's wife to do her knitting. See her nice white petticoat? And her fancy yellow collar? And the big brown bear is resting on the grass with his pipe. He is all dressed up in his red trousers and grey suspenders with yellow buttons.

(Continued on page 38)



Valentines of felt

Felt is an easily handled material that can be cut, sewed and cemented to other surfaces and will stand considerable abuse from small hands.

At the top of the page — Make a pair of hearts, separately or as one illustrated. The background may be cardboard or stiff paper. Hearts cut from felt are then pasted to the cardboard hearts. On the felt hearts paste cut figures as illustrated, or any other subjects.

Small hearts may be cut from felt, sewed together and stuffed like a pillow.

Plaques like the oblong design shown above make very attractive valentines or wall plaques.

teaching tactics

Early Spring Flowers

During the cold rainy days of February, our classroom was brightened by the blossoming of spring flowers long before any flowers were blooming outside. When the gardeners were pruning the spring blooming shrubs, the children saved the branches that had well developed buds, and put them in pails of cold water.

It is best if the ends of the branches are hammered so that there will be more surface to take in water. Keep the branches in a cool, dim place. In a short time the buds will start to break open, and then it is time to place the branches in a sunny window. We used branches from plum, cherry, oak, quince, golden bells, and Chinese honeysuckle.

Many of the children reported that they asked their parents to save the pruned branches, in order that they might have early bouquets in their homes too.

*Arleva De Lany
Eugene, Oregon*

Game Lunch Time Extender

If the group whose lunches you supervise have formed the habit of bolting their food at unhealthy speed, try introducing a word game to slow them, and to take their thoughts from plans that lead them to hurry.

Jumbled words, limited to those of four or five letters, are fun for children to unscramble. Before they tire

of it, a similar simple game may be substituted. And it should not take a long period with the games to instill the habit of eating at a healthy pace.

*Mabel C. Olson
Portland, Oregon*

We Are Capable Drivers

Motivation is a chief factor in keeping a child working at his maximum capacity. In writing class make an attractive chart by pasting an automobile from an advertisement on a 9"x24" piece of paper. Arrange the title "We Are Capable Drivers" in a semicircle around the top of the automobile.

Have each child write his name on a piece of gummed paper (glued wallpaper is an economical article to use) ten times. Tell the child that he may place one name on the chart as he accomplishes each one of the new driver "features."

Correct pen parking—which is correct pen holding

Correct auto parking—sitting position

Correct tire pressure—arm movement

Observing stop signs — control points of a letter

Good road driving—alignment

As you work you will find dozens of things you want to stress. Use any of these as a name reward. It is fun

(Continued on page 45)

Linoleum Block Cutting

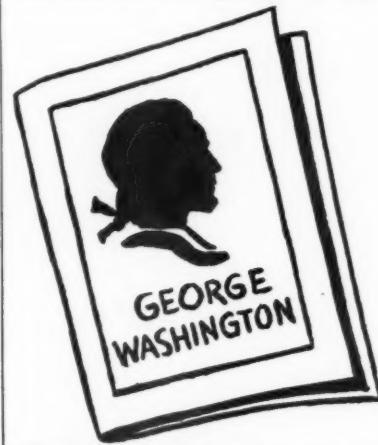
(Continued from page 8)

Regular printing inks and papers should be used and there are no special instructions about printing other than that too much squeeze should not be applied to the plates. In cleaning the blocks after a run, a small amount of gasoline should be used on a soft cloth.

Linoleum block prints may be used in practically all studies. They make excellent book covers, book plates, posters, story illustrations, and designs of all kinds.

On the following page are a series of small posters or illustrations picturing the life of George Washington. This is a suggestion, for linoleum block cutting that will fit in with the study of George Washington.

The entire class may participate in this very interesting and educational work. Have all the children create designs or illustrations that correlate with one particular study.



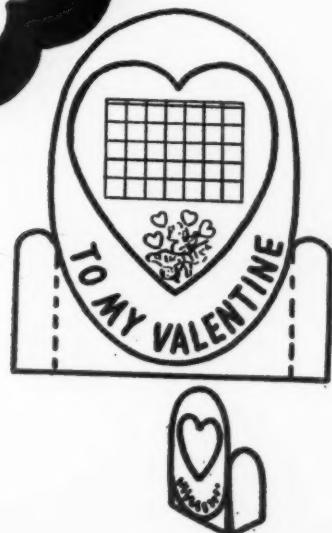
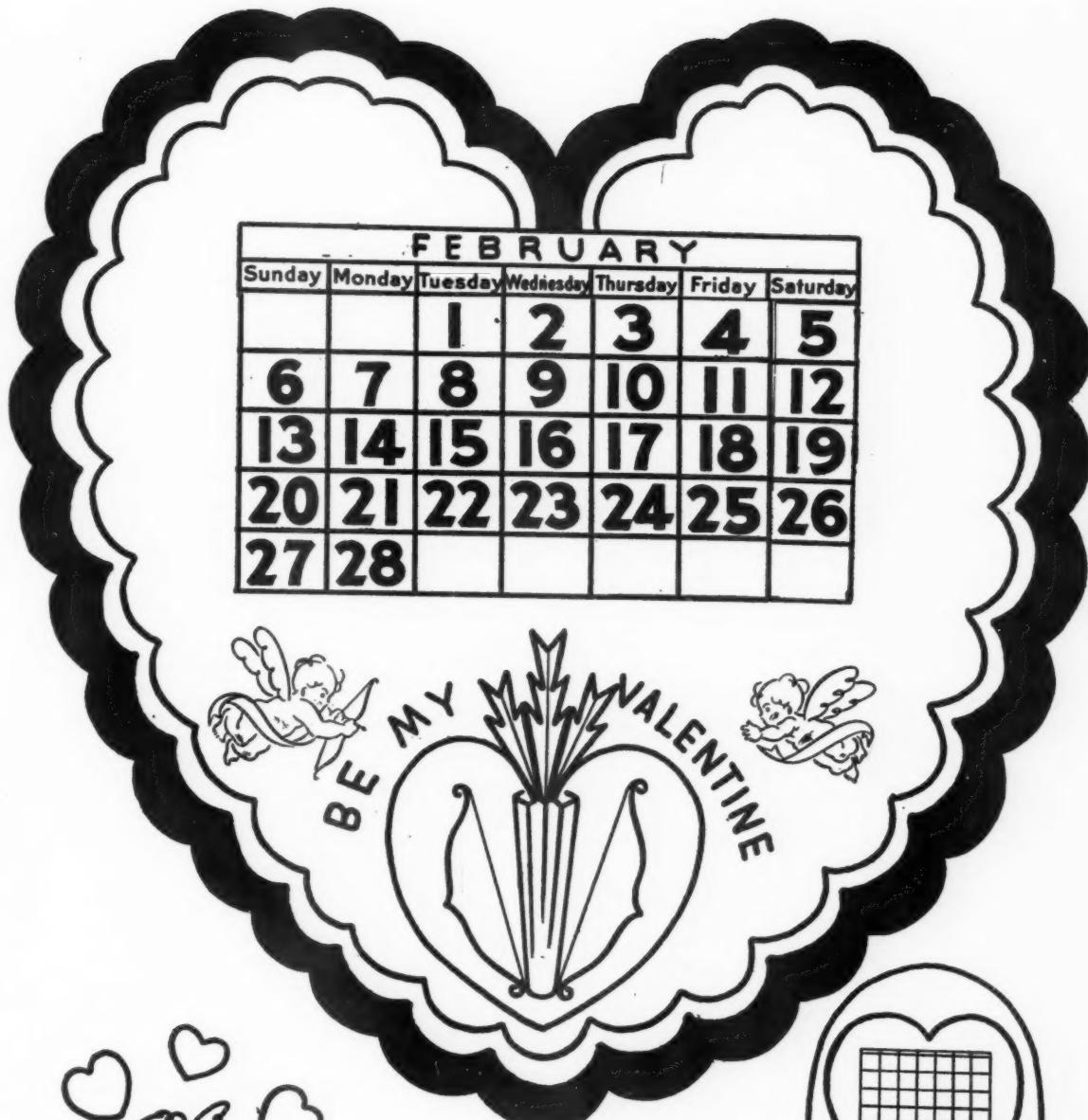
Valentine Calendar

FACING:

Use large pieces of colored construction paper. Have the children draw and cut the heart shapes and paste together. The calendar may be drawn or taken from a pad. Have each child draw his own illustration or design for the bottom part of the heart.

This valentine calendar may also be made to stand up by making as suggested in sketch at the left.

Use various color combinations in making the large hearts such as red and gold, black and red, or light red, dark red and white.



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ITIES

Curtain valentines

by Yvonne Altmann

As soon as February comes around the children talk about making valentines. Let them make some valentines for the curtains. Tell them to make them lacy. By cutting a paper heart and folding it and cutting out small pieces you can make a very lacy heart. Pin them in place.

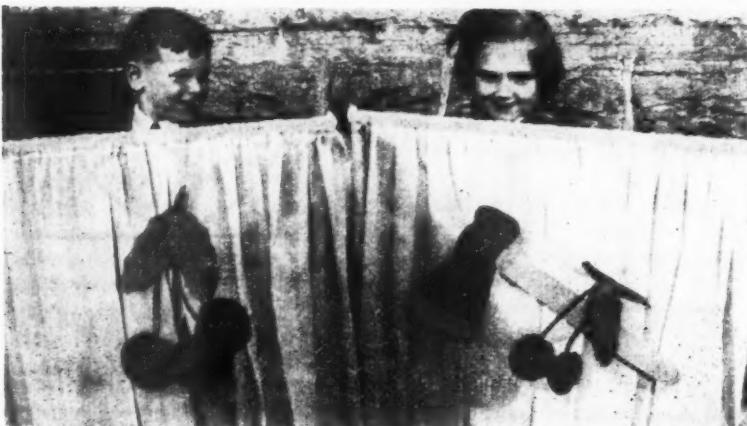
After Valentine's Day is over, you would not want to keep valentines on the curtains; so take them off. As George Washington's birthday soon will be coming make something for the curtains about him.

You probably will tell the children the story of George Washington and the cherry tree. This is a fine story to illustrate. Do so by making cherries and hatchets. Cut the cherries out of red construction paper. Make them large so they will show up well on the curtains. Cut the leaves and stems out of green construction paper. Make the veins in the leaves with a brown crayon. Paste the cherries, leaves, and stems together.

Cut the handle of the hatchet out of blue paper. Cut the hatchet out

of red paper and paste blue paper over the end of it. Fasten the handle on the head of the hatchet.

Pin the cherries and the hatchets on the curtains.



Presenting Picture Books

(Continued from page 34)

Notice his nose, because there is something important going to happen to it. (Turns page) (Reads next two pages.) Look how sleepy the Big Brown Bear seems to be, as he lies there with his knees crossed. Do you think he is paying much attention to what his wife is saying? (Turns page. Reads) She is hungry for a good fish supper, I believe. See how sleepy the Big Brown Bear looks. (Turns page. Reads) Now he is walking with his hands in his pockets and his eyes are beginning to look as if he had an idea. I wonder what it is! (Turns page. Reads) What a hurry he is in! And see what big steps he takes. His long pink tongue is hanging out, all ready to eat some honey! (Turns page. Reads) See how happy he looks as he imagines how good the honey will taste. Notice his little short tail. Did you ever see a tree that looks like this one? Do you think this one has a door? And it is so low that the Big Brown Bear needn't even climb up into it. Is he going to get a surprise soon, do you suppose? (Turns page. Reads) There they come. The Big Brown Bear had better watch out. (Turns page. Reads) Here they are after him like a cloud. See this long line of bees coming out of the tree. (Turns few pages. reading and letting pupils enjoy the pictures and laugh at the mishaps that follow. Continue in this manner until story is finished, with the fish finally eaten, all but the skeleton, and the last thought by Big Brown Bear that he wished he had some of that nice honey for dessert.)"

Only a portion of the presentation is given. Teachers will vary any procedure according to their own delight in the pictures. This is a tremendously satisfying book for children—and a teacher who helps her pupils to make its acquaintance in some such happy way is doing them and herself a good turn. With this book and numerous others of similar high quality introduced with a pleasurable attention to picture detail and humorous incident, and then left on a library table for free reading, a teacher need never be pestered by small voices entreating, "What shall we do now?"

Characters

Mother
Betty
Several other girls

Setting:

A kitchen.

Time:

Forenoon.

AT RISE:

Betty is standing at the table. She is looking with distaste at a pile of dirty dishes and a dishpan full of water.

MOTHER: (Holding mixing bowl) Betty, it's ten o'clock. Aren't you ever going to finish those dishes? Maybe I'd better do them instead of making your birthday cake.

BETTY: No, no, Mother. This water's got cold, but I'll get some more and finish them this time. I hate washing dishes!

MOTHER: Well, we all have to do things we don't like. (A knock is heard on kitchen door)

MOTHER: (Opens door and several little girls appear) Betty will be out to play with you pretty soon, girls. But she has some work to do first. Come back later. Goodbye now. (Closes door)

BETTY: I wish I were a Chinese child. I've heard they use only chopsticks, and the whole family dips into the same bowl.

MOTHER: That's the front doorbell, Betty.

BETTY: Oh, it's the postman. He's got a package. Maybe he's bringing me a birthday present! (Rushes to open door.) Look, look! It's from Aunt Beth. It's come halfway round the world. What can it be?

MOTHER: Bring it over here and let me take off the wrappings carefully. Why, it's a beautiful hand-painted cup and saucer of porcelain. (Hands it to Betty)

BETTY: Oh, it's lovely, Mother. The picture shows a little Chinese girl. I wonder what she's picking in that garden.

MOTHER: Read Aunt Beth's letter. Maybe that tells you.

BETTY: (Reading letter) Aunt Beth says it's a real Chinese girl. Auntie took a snapshot of her in a tea garden. The letter tells all about her. Her name's Ming-Lee and she's the eldest of five children. She's had to work hard all day to help get rice and tea for the family. And she's only ten herself!

MOTHER: Just think, Betty. No older than you! She has more to do than just to wash the breakfast things.

BETTY: (Turning a page) Aunt Beth says that the day she saw her, Ming-Lee had left home without any breakfast and she'd been picking leaves in the tea garden since daylight.

MOTHER: Well, in Ming-Lee's family there wouldn't have been any dishes to do; so that would suit you, Betty. That little girl on the tea cup is like a lot of Chinese children. Often their parents are too poor to send even the little ones to school.

BETTY: That wouldn't be too bad. They could play all day.

MOTHER: No, indeed. Jobs are found for Chinese children hardly older than our first-graders.

BETTY: But what can they do, Mother, when they're so little?

MOTHER: (Putting down the batter she had been mixing) For one thing, they can pick tea leaves like your Ming-Lee. And thousands of them are kept busy tying knots in the beautiful Chinese rugs we use in America.

BETTY: That sounds easy. (Continues dishwashing)

MOTHER: Yes, but they often have to keep at it, bending over to tie threads twelve hours a day. And before the war, when we all wore silk dresses and ribbons, little Chinese children helped to make the material for those, too.

BETTY: Did they use looms and spinning wheels, like those in the pictures of early days in America?

MOTHER: No, these very little ones would be too young to handle such things. But they were given the job of unwinding the cocoons which the silk worms weave to cover themselves and sleep in.

BETTY: Do those cocoons look like the ones our caterpillars make to wrap themselves up in for winter?

MOTHER: Yes, only the Chinese worms spin threads of pure silk out of something inside their bodies. Children toil from dawn till dark unwinding these cocoons. It is very exacting, tedious work for little fingers, and all day they are not allowed to stop except for food.

BETTY: Well, I guess I'd better be satisfied being an American girl, even if we do use a lot of dishes and I

(Continued on page 46)

Ming-Lee washes no dishes

A play for
grades 3-6
by
Lillie M. Jordan

Making valentines

Some seasonable
art suggestions
by
Ruth Pawson

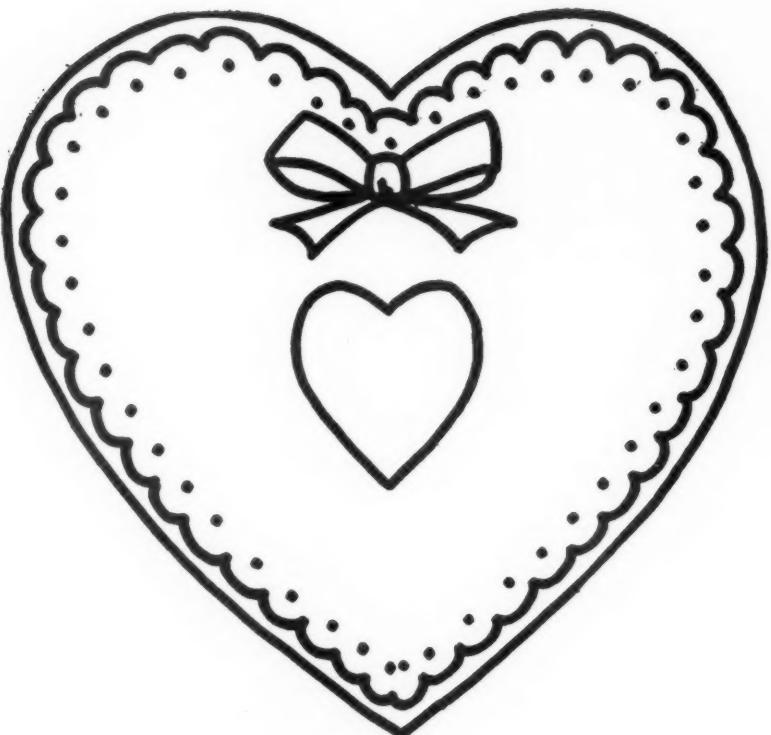
Children in primary and middle grades will enjoy making their own valentines. Here are a few suggestions, but the youngsters will undoubtedly think of many ways in which these hearts, cupids and animals might be used.

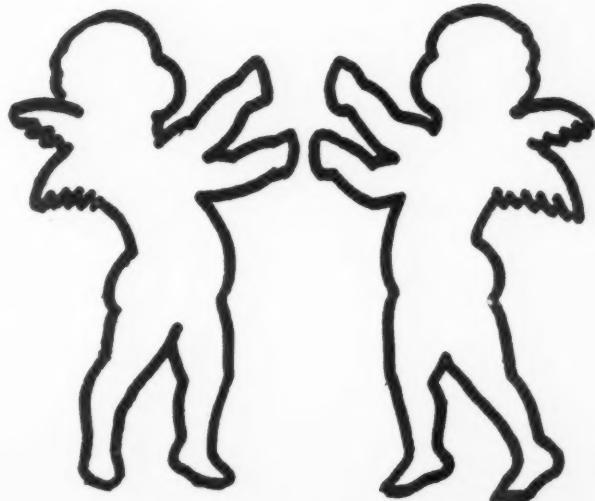
Color a border of red hearts on a white heart. Cut out leaving a white edge. In the center print a message, or put a cupid holding a heart. You might reverse this and paste a border of white hearts on a red heart. See the second picture from the top at the right.

Make a white lacy heart. Color a red bow. Cut out a center heart. Mount it all on a red heart. Add a message if you wish. See the top picture at the right.

Mount a white heart on a red heart. Put a colored bird at the top. The rabbit or dog might be used similarly and folded so that they sit up and the heart is flat on the desk. See the bottom picture at the right.

Use the cupids separately, two holding a heart. Use any of the animals on a plain red heart with black printing. See the pictures on page 41.





The Little Surprise

(Continued from page 7)

"It is our baby," said Mother.
"It is your little brother."

"Oh," said Jimmy, "I am glad I have a brother. Let's name him Billy."

"Billy Brown," said Mother. "That will be a fine name."

And little Billy Brown opened his eyes and smiled.

"Hello, Billy," said Jane. "You are the best surprise of all."

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First Music Experiences

(Continued from page 21)

should respond freely to music, using the entire body in order to get the large muscles into action. Space is needed for rhythms. A much better program is possible if the music and physical education specialists consider this a cooperative project. Proper care in the selection of music should be exercised. Much of the benefit of these activities to the child is lost if pianos that are not in good tune are used.

Playing an instrument

An experience that children anticipate with enthusiasm. The child comes in contact with instruments through the rhythm band, later the melody band, and finally the study of a real instrument. The rhythm band in the primary grades has become a means of exploiting children rather than an educational experience. The audience appeal of little children decked out in uniforms results in a constant demand for public appearances that may seriously hamper the educational program. The schools in many communities have failed to take full advantage of these organizations composed of players on rhythm sticks, rhythm blocks, tap bells, jingle bells, drums etc.

Playing on tuned glasses, bottles, or little xylophones accelerates reading readiness. Use is being made of the inexpensive melody instruments such as the song flute, tonette, and the flutophone. These instruments are of proven value as an introduction to instrumental study and their use is becoming more general. Using these instruments in connection with the standard series of music texts for singing is recommended. This practice helps sustain interest in music among the pupils who still have vocal problems preventing their having a completely satisfying vocal experience.

Every effort should be made by the school to offer class piano instruction starting in grade three. Class piano instruction is offered in many schools and the results have been outstandingly good. The work can be started in a modest way using the available facilities and equipment. *The Music*

(Continued on page 43)

poetry

Timothy Toole

Clarice Foster Booth

Timothy Toole
Liked going to school
Where he learned to read and spell.
He was always there
With time to spare,
Ahead of the tardy bell.

He noticed that four
If added to four
Would always turn out eight
He was taught to write
And to recite
As well as punctuate.

Soon he could read
Quite well indeed;
(How much there was to know!)
The earth is round,
Not flat, he found;
His geography told him so.

Small Timothy Toole
Kept busy in school
Thus adding to his lore;
He discovered this fact—
Though his brain seemed packed,
Next day there was room for more!

Airplanes at Night

Nina Willis Walter

They look like owls
Or vampire bats
Beating their wings
Through the velvet dark.
They sound like thunder's
Rolling flats;
Their roaring sings
Like a giant lark.

(Continued on page 48)

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FEBRUARY

Music

(Continued from page 42)

Education Source Book¹ states, "Aside from the acquirement of pianistic skills, it is believed that the piano class contributes to the discovery of musical talent; and, on the part of the individual, to his increased personal enjoyment, individual growth, fullness of living, employment of leisure time, and an understanding appreciation of music literature and performance of others."

Music provides a fine opportunity for creativeness

Creative experience means more than composing. It may be composition, or it may be a creative approach to performance. Every phase of music has creative aspects. The primary program should include creative rhythms which will be the outgrowth of the simple rhythms of childhood. Musical and dramatic play, telling stories, or describing things through music should be planned.

The introduction of notation

This is part of music learnings. The teacher should concentrate on reading readiness. Listening, singing, rhythmic and instrumental experiences all have a place in the preparation for reading. Pedagogically it is better for the teacher to delay the introduction of notation until the class is ready to meet successfully the problems of notation.

Successful development of a well-balanced program of instruction is a cooperative activity involving many people. Administrative support and interest is fundamental to success. The well-rounded program of music in the elementary school requires a minimum of one hundred minutes per week in each of the grades if there is to be an effective realization of the achievement possible in the program. In the matter of scheduling and securing needed materials and equipment for instruction the administrator must do his part.

The music specialist must work with parents, administrators, and
(Continued on page 45)

¹. *Music Education Source Book*, Music Educators National Conference, Chicago 1947, p. 85.

Covered Wagon Days

(Continued from page 26)

of unbleached muslin or colored cambric for a wall-hanging, or cut them out of colored paper and paste them to a wall-paper or wrapping paper background for a pioneer poster. Log cabins, trees, and other figures may be added.

Added Activities

Have your class write a story or describe a cross-country journey in a prairie schooner. Tell about the attack of the Indian tribe, or the thundering herd of buffalo. Give an Indian's viewpoint of the pioneer westward movement. Pretend the class is on the Lewis and Clark expedition. Make peace with the Indians by giving them trinkets. Collect various samples of soils, minerals and plant life to show the natural resources of the country to the people. Make a trail for others to follow. Draw picture-maps of the journey you take, as John Fremont did.

Book Shelf

(Continued from page 23)

clear illustrations which accompany each word should make this a useful book to help first-graders in word recognition. The word list, alphabetically arranged as a dictionary should be, begins with *apple* and ends with *woman*. The words are not only part of the very young child's speaking vocabulary but are also widely used in pre-primers, primers, and first readers.

Lincoln Puzzle

(See page 22)

The objects concealed in the picture are: flag, Indian, George Washington, book, cherries, Longfellow, hatchet, Valentine heart, Liberty Bell.

Timely Teacher's Aids

(Continued from page 30)

and her law courts are also explained.

164: **DENTAL HYGIENE.** This item is supplied by Listerine Tooth Paste. It is really an 8-page textbook on teeth and their care. It begins with a 2-page description of the structure of a tooth and of the various teeth that make up a normal set. This is followed by a 2-page description of proper mouth and teeth care. The booklet concludes with an outline for teaching dental hygiene. The text can be used in grades 6-8.

165: **THE STORY OF BITUMINOUS COAL.** This 25-page booklet is designed to replace the booklet *Black Magic*, which was reviewed as item 138 in this department, October, 1948. The National Coal Association has prepared this booklet to give "just plain facts about a great industry." It describes the mining procedures and contains 8 full-page reproductions of photographs of actual operations.

Timely Teacher's Aid Order Coupon

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In Hectograph Ink—50c
HOLIDAY POSTERS & DECORATIONS — An Art book of full-page drawings to be used separately or put together for Blackboard Borders for all seasons.

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ACTIVITIES IN HANDCRAFT—Schoolroom decorations and art projects for school holidays. Things to do, make, paste, color or draw. Keep your pupils busy—learning while doing.

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CHILDREN OF ALL LANDS—Full-page pictures of children of different lands in historic and typical costumes. Full directions for coloring and complete teacher's manual with descriptive poems.

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Winter Birds

(Continued from page 12)

Books and Poems

I List of poems enjoyed:

- (1) *The Owl and the Pussy Cat*, Edward Lear
- (2) *The Sugar-Plum Tree*, Eugene Field
- (3) *The Woodpecker*, Elizabeth Roberts
- (4) *The North Wind*, Rebecca Foresman

II Book read together:

- (1) *Outdoor Visits* — Chickadee Dee Dee, Suet Puddings for Woodpeckers, Juncos.

III Materials used by teacher:

- (1) *My Bird Friends*—Why We Should Know the Birds, Feed the Birds, An Easy Way to Draw A Bird, Migration of Birds, The Cardinal, Parts of a Bird, Cats, Enemies of Birds, Red-Headed Woodpecker, The Owl, The Blue Jay, The Crow.
- (2) *Winter Comes and Goes*—Winter Birds.
- (3) *Handbook of Nature Study*, Comstock.

Suggested Activities

On pages 13 and 14 are some activities in art and woodworking which should be correlated with this unit.

Every boy will want to make a feeding tray for the winter birds about which they are studying. Such a feeding tray can be erected in the school yard where every one can see the birds as they come to taste the delicacies put in the tray by the class. This will afford an opportunity for a study of the various birds "in the flesh," so to speak.

Simple drawings of birds, along the lines suggested on page 13 will bring out the initiative of each child. The circle is the basis of the construction and, by studying the shapes of birds in terms of circles, the children will learn very valuable lessons in design while they are enjoying their drawing lessons.

Cut-paper birds are extremely simple to make—the children sketch or trace the outline of the bird on dark construction paper, then cut it. The finished silhouettes make excellent motifs for the covers of bird notebooks, for calendars, or for border designs.

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Music

(Continued from page 43)

classroom teachers. Here, in the grades, the classroom teacher is more important than the music specialist. The room teacher spends the entire day with the children. She has many chances to use music throughout the day as a natural form of expression. These teachers should have the benefit of demonstration teaching, in-service training, and help in the selection of materials. The specialist has a responsibility to help them carry out their assignment.

The classroom teacher is the determining factor in the instructional program of grade music. The success of the entire program rests with her. Her contribution determines the attitudes of children toward music. If she approaches music teaching with enthusiasm and confidence, it is her privilege to make a worthy contribution to American culture.

The classroom teacher should make an effort to improve her qualifications for teaching music. Participation in musical organizations, private or class study, attendance at concerts, summer or extension classes are all beneficial. Administrators are interested in those who can do a good job of music teaching.

The more recent series of music texts for use in the grades have been designed to simplify the teaching of music by the room teacher. The authors have been successful in meeting their objective. Most teachers would feel more at ease in music if they would make use of the manuals supplied with the texts.

Teachers with ordinary voices who can sing in tune have no reason to fear the teaching of music. Equipped with a pitch pipe and suitable texts they can do a superb job of music teaching.

Instructional needs require at least one of the standard series of texts for elementary music for use by the teacher and the pupils. Desk copies of books are sufficient for kindergarten and first grade, while in the second and third grades one text should be selected without giving the room. No basic series of texts should be selected without giving the classroom teachers a voice in the matter. The basic series adopted should be used in all grades. Each

teacher should be supplied with desk copies of supplementary texts and at least one community song book.

Recordings and portable phonographs are also needed. They can be made available on loan either from a central supply office or the principal's office. With proper planning and regular purchases of recordings an adequate music library may be acquired in time.

Pitch pipes and staff liners should be supplied to teachers. At least one set of rhythm instruments should be in each building. Melody instruments are purchased by the children either through the school or a local music dealer.

Pianos are needed in the classrooms from time to time. One on each floor is sufficient. The exception is in the kindergarten where a piano should be a part of the room equipment. In the primary grades a reed organ may be substituted for piano. The sustained tone of the organ is of help to children who have difficulty matching tones. *Pianos and organs must be tuned several times every year.*

A brief summary of primary music in one school system and a bibliography of source materials will be published next month.

Mention Junior Arts and Activities when answering ads.

Teaching Tactics

(Continued from page 36)

for the class to see which child is first —then how many children will ultimately be successful.

Margaret B. Aaron
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Films and Records

(Continued from page 33)

teresting picture of 20th century peasant life.

There Were Two Doctors is 20 minutes in length, available in both color and black-and-white.

Of Interest to Social Science

Several new sound motion pictures have been released by Coronet Films for use in the nation's schools. Of interest to teachers of the elementary grades are the following:

Your Family (One reel, sound, color or black-and-white; Collaborator: Viola Theman, Ph.D., Associate Professor of Education, Northwestern University) It is the film story of a happy family, the Brents, who have difficulties. But through mutual understanding and acceptance of responsibility, through cooperation, they achieve that vital sense of unity so necessary to a happy harmonious home life. This picture will develop an appreciation and understanding of the family as a social unit and the role of the individual in that unit. Suitable for primary grades.

A Visit to Ireland (One reel, sound, color or black-and-white; Collaborator: Seamus O'Duilearga, Professor of Irish Folklore, National University of Ireland) This film takes the child to the Emerald Isle, to tour the charming countryside with its simple thatched cottages, peat bogs and green pastures dotted with sheep, then, off we'll go to thriving Dublin. He'll spend a peaceful evening on the hearth with the O'Sheas; visit a school, a church; stop for a moment at the lovely Lake of Killarney; and leave with Ireland's enchantment ever fresh in his memories. Suitable for intermediate and junior high grades.

Life in a Fishing Village (One reel, sound, color or black-and-white; Collaborator: Clyde F. Kohn, Ph.D., Associate Professor of Geography, Northwestern University) Coronet Films moves its camera to the "Paradise of the Pacific" to bring romantic Hawaii, in all its natural splendor, to the classroom. The camera catches Hawaii as it lives and prospers. It shows the home port of our Pacific Fleet, Pearl Harbor, and our other great military bases. The members of the classroom see how Hawaii, as a scenic haven, economic asset, transportation crossroads, and outpost fortress ranks among the most important possessions of the United States. Suitable for intermediate and junior high grades.

Life in These

Elementary Schools

A New Angle on Angles

We were having our daily arithmetic class. I was leading a discussion of right angles, straight angles, and acute angles.

On this certain day the door to our room was open, as it was quite warm. As we were discussing straight angles, another group of children passed by in the hall to a music class.

Noticing several pairs of eyes directed out through the doorway, I asked, "Do you see any straight angles out in the hall?"

Attention was regained with accompanied chuckling.

Then I managed to catch this comment which one eighth-grade boy made to a pal, "No, but there is a cute angle out there."

Ming-Lee

(Continued from page 39)

have to wash them. Other girls and boys, too, grumble about dishwashing. So tomorrow at my birthday party I'm going to show them my little porcelain girl and tell them about the work of Chinese children. It does make our work seem easy.

MOTHER: Here come the girls again, Betty. We'll invite them in this time. (Girls enter, Betty joins them and all troop gaily forth)

Curtain

get a better understanding of the part such a village plays in the world community, today. Suitable for intermediate and junior high grades.

Modern Hawaii (One reel, sound, color or black-and-white; Collaborator: Clyde F. Kohn, Associate Professor of Geography, Northwestern University) Coronet Films moves its camera to the "Paradise of the Pacific" to bring romantic Hawaii, in all its natural splendor, to the classroom. The camera catches Hawaii as it lives and prospers. It shows the home port of our Pacific Fleet, Pearl Harbor, and our other great military bases. The members of the classroom see how Hawaii, as a scenic haven, economic asset, transportation crossroads, and outpost fortress ranks among the most important possessions of the United States. Suitable for intermediate and junior high grades.

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Quiz Kids

(Continued from page 11)

at school, the magazines and newspapers he reads, the symphonies and operas he knows, his extra-curricular activities, offices he has held in school organizations, honors he has won, his favorite sports, his ambitions—and a 250-word essay on "Why I want to be a Quiz Kid."

Children are auditioned once a week and selected on the basis of poise, quick thinking, general information, originality, sense of humor, a good voice, and modesty. Smart-alecs are immediately eliminated. Out of twenty-five youngsters auditioned, chances are that only one will make the network program, and chances are that one will be a boy. Although as many girls are auditioned as boys, it is difficult to discover a girl with wide enough knowledge to compete.

The Quiz Kids' staff first hears of prospective Quiz Kids when they are recommended by teachers, principals, or friends. Joel Kupperman at age five wrote a letter to the Quiz Kids office, stating his amazing qualifications and ending up with the postscript, "My grandfather has teeth that he takes out at night, but he is smart."

Though the graduates of the Quiz Kids program are still a bit too young to remove their teeth at night, they continue to be smart and have shown no signs of justifying the prediction that they will "burn themselves out." Cynthia Cline and Van Dyke Tiers are among those who made Phi Beta Kappa. Harve Fischman wrote a column for the Chicago Daily Times, emceed a local radio quiz contest for Chicago school children, and has been offered movie roles in Hollywood. Claude Brenner, Margaret Merrick, Richard Williams, and Betty Swanson have had outstanding university careers. One ex-Quiz Kid has produced eighty radio programs in Arizona. Seventeen of the boys (Jack Lual among them) were in the armed forces.

Dr. Lewis M. Terman, who has studied the Quiz Kids along with thousands of other bright children, says, "I predict for the Quiz Kids life success far above the average. There is no reason why these healthy, normal youngsters won't grow into healthy, normal, useful adults."

Library Field Trip

(Continued from page 16)

remembered as a scene of frustration. If necessary, the children's librarian or another library assistant may be called upon for assistance.

At school the next day, and on other days, too, there should be a follow-up of the library excursion. Remind the children to complete their applications for library cards. Remind them to return the applications which have been signed by their parents to the library so that the children can get their cards. Encourage them to make reports of fiction reading or individual research.

Don't let them forget that the library exists. You have given your pupils a push in the right direction—toward the formation of the library habit. But repetition is necessary to form a habit. Give your children plenty of motivation for library trips "on their own." Soon the trips will be self-motivating.

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Talking Shop

(Continued from page 2)

Golden Records

Simon & Schuster, publishers of the Golden Books have now turned their hand to phonograph records. The *Golden Records* are six-inch size, unbreakable, and priced at twenty-nine cents.

Some of them are recordings of original titles in the Golden Books series (*Circus Time*). Others are juvenile classics (*Wynken, Blynken, and Nod*). Most interesting experiment is the pairing of a story and a musical classic. (*Little Pee Wee* and the *Turkish March of Mozart*.)

Irene Wicker, the Singing Lady of radio, is the story teller.

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If you'd like to know how she does it, read "Little Children Love Poetry" in the October issue of *Elementary English*. Very likely you will want to follow up by reading Miss McCauley's report of a survey of children's interests in poetry, in the November issue of *Elementary English*.

Poetry

(Continued from page 42)

Safely Across the Night

Clarice Foster Booth

The moon that travels up the sky
Has no wings with which to fly;
No one can see what helps him climb,
Steadily higher all the time.

Could he be pulled along by strings
(Hidden somehow) as puppet things?
Are made to easily move about?
Very soon I shall find this out.

It seems he might come tumbling

down

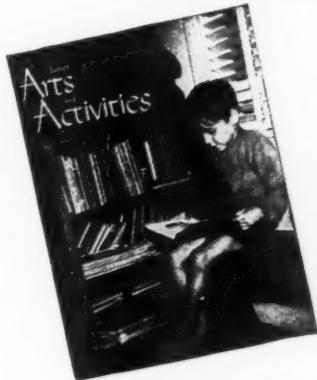
Upon our little sleeping town,
But always he has made his way
Safely across the night—to day.

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